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THE
PLUTUS
OF
ARISTOPHANES

EDITED
WITH INTRODUCTION AND NOTES

BY

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PREFACE.

THE present is an expurgated edition of the "Plutus" of Aristophanes, based on the text of Bergk, and designed to meet the wants of public schools, and of private students preparing for University and other examinations. The different readings in disputed lines, together with their various interpretations, are fully discussed in the Notes.

M. T. Q.

LONDON,

March, 1896.

INTRODUCTION.

The Author. It is strange that we should be so singularly ill-informed about the personal history of the greatest comic poet of Greece. Two Greek biographies—one by Thomas Magister, the other anonymous—a notice by Suidas, a short contemporary sketch in Plato's *Symposium*, and such scraps of information as we can gather from his own plays, supply the materials for the *Life* of Aristophanès, and still leave us in doubt as to the time and place of his birth and death. Athens was *probably* his birthplace, although his father Philippos had property in Ægina. His Attic citizenship is shown indirectly, for when at a later time Kleôn, then the foremost man at Athens, was smarting under the comic lash, he prosecuted the poet on a *γραφὴ ξενίας* as being a foreigner exercising civic rights, but even Kleôn could not procure a conviction. Again, his first play, the *Δαιταλῆς* (*Banqueters*), came out in 427 B.C., when he must have been a young man. Thus his birth would probably fall between 450 and 444 B.C. Plato pictures him as an easy-going, pleasure-loving, gay young aristocrat, mixing in the most fashionable society of his time, and always expected to turn everything into ridicule. Happily, we know a good deal about his writings. In the fourth year of the Peloponnesian War his *Δαιταλῆς* received the second prize. It was aimed at recent innovations, especially the teachings of the Sophists, and praised the simplicity of the old conservative education. Next year (426 B.C.) appeared his *Babylonians*, in which he satirised Kleôn so mercilessly in presence of envoys with tribute from the subject cities, that the indignant demagogue prosecuted him on the *γραφὴ ξενίας* mentioned above. Of these two

plays we have only fragments. The fact of his prosecution is mentioned in the *Acharnians* (425 B.C.), the first of the extant plays. This play obtained the first prize. It compares the hardships of war with the happiness of peace, and concludes by Lamachos, the swashbuckler general, being led in wounded, while Dikaiopolis, the advocate of peace, enters under the mellow influence of Bacchos. The object of the play was to expose the folly of the war, and to support the aristocratic peace party against the Jingoism of the democracy. In 424 B.C. the first prize was won by the *Knights* (Ἰππῆς), which was the first play produced by the poet in his own name. It personifies the Athenian Dêmos as an easy-going, dull-witted old man with three slaves, Nikias, Dêmosthenês, and Kleôn. By bullying his fellow-slaves and flattering his master, Kleôn has obtained the ascendancy, till a sausage-seller supplants him and gives Dêmos some sound advice. No actor could be got to take the part of Kleôn in this play, and Aristophanês himself had to impersonate the demagogue. Between the ultra-conservative poet and the rough but resolute champion of the people there could be no truce. It is, however, a great error to receive these caricatures of Kleôn and of the democracy as faithful historical portraits. Grote, in his famous *History*, has shown how far they are from the truth. In 423 B.C. appeared the *Clouds*, of which the extant play is a second edition. In this play Sôkratês and his *Phrontistêrion* (*Thinking-shop*) are singled out for ridicule; but his bravery at Dêlion in the previous year, and the knowledge that he was an honest noble-minded man, induced the Athenians to reject the clever but unjust caricature, and it was beaten by the Πυρίη (*Wine-Flask*) of Kratînos, and the Κόωνος of Ameipsias. Though the caricature is so broad that we may acquit the poet of any hostile intention, especially when we remember that Plato in the *Symposium* introduces the philosopher and the poet as boon-companions, yet it is to be feared that some of this dramatic vilification of the purest of heathen philosophers stuck, and must be connected with the prosecution which twenty years later forced Sôkratês to drink the hemlock. But we must not

forget that the *Kónvos* of Ameipsias was on the same subject, and was preferred by the judges; and any censure that can apply to Aristophanes in this matter applies with just as great force to Ameipsias. In 422 B.C. appeared the *Wasps*, which is still extant. It ridicules the *Dikasts*, luckless Athenian citizens, who for three obols a day spent their lives as jurors in the law-courts. In the following year the first edition of the *Peace* came out, with the object of recommending the then expected peace of Nikias; and this object was favoured by the recent death of Kleôn and Brasidas. In 414 B.C. Aristophanês produced two comedies, the *Amphiaraos* and the *Birds*, of which only the latter is extant. In the *Birds*, *Νεφέλοκοκκυγία* (*Cloud-cuckoo-town*) is a satire on the wild hopes of young Athens of founding a Mediterranean empire in Sicily, whither an expedition had sailed in the previous year. This piece is full of the most sparkling wit and brilliant imagination. The *Lusistraté* (*Disbander of Armies*) came out in 411 B.C., and represents all the women of Greece firm in their resolution to live apart from their husbands until peace is proclaimed. Next year appeared the *Thesmophoriazousai* (*Celebrators of the Thesmophoria*), containing a fierce onslaught on the morals of the Athenian women. The first edition of the *Ploutos* appeared in 408 B.C. The *Frogs* came out in 405 B.C., a little before the battle of Aigos Potamoi, when Thêramenês was the foremost man at Athens and Alkibiadês was in exile. This play is of deep interest to us on account of its literary criticism. Dionusos goes to Hadês to find a good poet, Sophoklês and Euripidês having both died in the preceding year. Aischulos and Euripidês contend for the palm, which is finally awarded to the former. The *Ekklesiazousai* (*Women's Parliament*) came out about 393 B.C., and is valuable for the history of Socialism and the theory of Woman's Rights. These theories must have been long in the air at Athens before they found expression in Plato's *Politeia*; and they are here satirised by making the women meet in the Assembly, dressed in their husbands' clothes, and decide that for the future they must assume the reins of government, with full participation in everything. The *Ploutos*, as we have

it, was put on the stage in 388 B.C., and is the last of the eleven plays that have come down to us. The writer of the Greek argument to the *Plutos* tells us that this was the last play Aristophanês exhibited in his own name, and that he took the opportunity afforded by it of introducing to the public his son Ararôs, who put on the stage in his own name the last two plays of his father, the *Kôkalos* and the *Aiolosikôn*. Shortly after this the poet died (probably about 380 B.C.), in all likelihood at Athens, the scene of all his triumphs and of all his glory. There are about 730 *Fragments* of Aristophanês, all short and void of interest. We have the titles of forty-four plays (see Dindorf), and thirty are said to have been read by John Chrysostom, but Suidas only knows our eleven.

These eleven comedies are of very high historical interest to us because they present us with such an admirable series of caricatures of the most prominent men of that day, and with numerous parodies of the great tragic poets. Aristophanes dealt the hardest blows to Euripidês, of whose greatness a strong proof is afforded by the fact that his popularity was able to overcome the most brilliant comic genius of Greece arrayed against it during the period of its development. The personalities in which Aristophanês indulged often descend into coarseness and indecency; sometimes he indulges in obscenity even for its own sake, and makes a merit of it. This is the outcome of the Naturalism of Greek religion as compared with Christian Asceticism. Many things would be tolerated on the stage by Athenians of the most refined taste, that among us would be looked upon as shocking grossness. For such a public the poet catered only too well: and hence the occasional omissions imperatively demanded in school editions even of the *Plutos*, the purest of his plays, by the standard of modern taste. The ingenuity of the poet in the way of mechanical artifice is seen by his making frogs croak choruses, pigs grunt a series of iambs, and by the enormous length of some of his words. Of these the most remarkable is one of 170 letters, at the end of the *Ekklêsiazousai*. Throughout all his plays, wherever politics enter, Aristophanês consistently attacks the ad-

vanced Republicans and works for the Conservative party in the State. In religion, although he was the champion of orthodoxy against the new physical school represented by Sôkratês and Euripidês, yet he does not hesitate to indulge in orthodox profanity, and to present the popular religion in a ludicrous light when it suits him. If he roundly abused the people, he tells them it was for their own good. The judgment passed by his contemporaries on the great comic poet is crystallised in Plato's pointed saying, that the soul of Aristophanês was a temple for the Graces :—

Αἱ Χάριτες τέμενός τι λαβεῖν ὅπερ οὐχὶ πεσεῖται
Ζητοῦσαι ψυχὴν εὖρον Ἀριστοφάνους.

The Play.

The *Ploutos* was first exhibited when Dioklês was Archôn Epônimos at Athens (B.C. 408); but the play which has come down to us, and which is presented in the following pages, is a later reconstruction of that earlier play. The difference between the two plays is probably very considerable. Although the work of the same poet, they are separated from each other by a space of twenty years, and belong to two different epochs in the history of Greek comedy. It was not till 388 B.C., when Antipatros was Archôn, that the second edition—the play as we have it—appeared. The earlier play, with the usual license of the Old Comedy, would probably be more pointed and personal, and more full of political allusions than the present one, which has all the characteristic marks of the Middle Comedy. A singular fact connected with this play is that there were five poets in the competition, whereas in all the other plays that have come down to us only three are mentioned, who always obtain the first, second, and third prize according to merit. It is likely enough that only one prize was offered among the five; but, whether the judges awarded it to Aristophanes or not, we do not know. The plot of both plays appears to have been the same—the restoration of his sight to Ploutos and the consequent redistribution of wealth. This we infer from the remark of the scholiast on line 115, that the words ταύτης ἀπαλλάξαι

σε τῆς ὀφθαλμίας belong to the first play, and that this line was changed in the second to τῆς ξυμφορᾶς ταύτης σε παύσειν, ἥς ἔχεις, and from an extract preserved by the scholiast on *Ranae*, 1120.

Different theories were held about this play, until Ritter wrote his famous preface with the object of showing that the work before us is not the first play, nor a mixture of the first and second, and in which he clearly proves that it can be nothing but the second play. Here are a few of the reasons. Verses 290, 292, 296, and 298, we are told by the scholiast, were written to ridicule Philoxenos of Cythéra. This Philoxenos was a distinguished dithyrambic poet, who was born in 435 B.C., and died about the same time as Aristophanes himself (380 B.C.). He lived at the court of the elder Dionusios, tyrant of Syracuse. To avenge an insult offered him by the tyrant, he wrote a dramatic piece called Κύκλωψ, in which Dionusios was caricatured under the name of the monster that gives the piece its title, and a female flute-player was Galatea, while Philoxenos himself was represented by Odusseus. Now, Dionusios first obtained supreme power at Syracuse in 405 B.C. Therefore it was after this date that the poet lived at his court, and as the result of a disagreement wrote his lampoon. Hence Aristophanês could not imitate the Κύκλωψ of Philoxenos in the first edition of his *Ploutos* (408 B.C.), but he could and has done so in the second (388 B.C.). Again, Lais, who is mentioned in line 179 and satirised in line 309 as Kirkê, was only fourteen years of age in 408 B.C., and could not then be so very notorious for her former (πορ') mischief. Athenian mercenaries are mentioned in line 173 as being then in Corinth, and this can only refer to the War of the Allies, which lasted from 395 to 387 B.C., when the war was brought to an end by the Peace of Antalkidas. Line 1146, μὴ μνησικακίης, εἰ σὺ Φυλὴν κατέλαβες, must have been written after the capture of Phulé by Thrasuboulos in B.C. 404. Many other proofs are adduced by Ritter to show that this is the later play, and the evidence is so convincing that no room is left for doubt.

Although the play belongs to the Middle Comedy, we find some contemporaries satirised by name. Chief amongst these are Dionusios, Agurrhios, and Timotheos. Thrasuboulos is named, not in satire, but merely to give point to a joke by reference to a well-known event in the political history of Athens. Agurrhios is mentioned in an omitted line, 176. It is said of him in the *Ekklesiiazousai* (393 B.C.) that hitherto he was as unheard of as a woman, but now *πράττει τὰ μέγιστ' ἐν τῇ πόλει*. The reason of his sudden fame was because he had, a short time before the representation of the *Ekklesiiazousai*, won the favour of the mob by raising the pay of those who attended the public assembly (*μισθὸς ἐκκλησιαστικός*) to three obols. On the death of Thrasuboulos, Agurrhios was elected in his place to command the fleet cruising around the islands off the coast of Asia Minor. Dionusios the tyrant, the oppressor of the Sicilians, is contrasted (line 550) with Thrasuboulos who restored Athenian liberty. Timotheos, Konôn's son, soon to become famous as a naval hero, is already known for his extravagant taste in architecture (line 180). We know something of Pamphilos (line 174, but different from the Pamphilos mentioned in line 385) from a fragment of Plato the comic writer, which has been preserved by the Scholiast—

“Καὶ νῆ Δί' εἰ Πάμφιλόν γε φαίης
κλέπτειν τὰ κοῖν' ἕμα τε συκοφαντεῖν,”

upon which the commentary of the Scholiast is, that Pamphilos had embezzled public money, for which he was punished by having his property confiscated and by being driven into exile. The same authority tells us that the Needle-Seller (*Βελονοπώλης*, line 175) was a hanger-on of Pamphilos; and Dindorf states that, from scholia not yet published, we know his name to have been Aristoxenos Philônidês (line 179) was an ugly old man, famous for his wealth and luxurious living. Patroklês (line 84) was a tragic poet and a man of wealth, but very miserly in character, and, through his zeal for Spartan manners, not remarkable for his cleanliness. Philepsios (line 177) was

a marvellous story-teller who had acquired a local reputation at Athens for his wonderful yarns, but like Patroklês he is known to us only through the Scholiast. Pausôn (line 602) was a painter who did not thrive by the brush and palette, and the Scholiast tells us that from him arose the proverb Πάσωνος πτωχότερος. Another Greek proverb—Νεοκλείδου κλεπτίστερος—found in Suidas, is traceable to the Νεοκλείδης mentioned in line 665, who was notorious as a public speaker, sycophant, and swindler.

Turning from the persons laughed at in the *Ploutos*, we find that the allusions made to contemporary politics are very few. We might expect it to have been otherwise. The twenty years that elapsed between the first and second representation of the *Ploutos* were the most eventful in the whole range of Athenian history. Athens proved herself Queen of the Waves at Arginousai, and with blind fatuity immediately afterwards executed six of her conquering captains on trumped-up charges. Then followed in rapid succession the disaster of Aigos Potamoi, the blockade of Athens by sea and land, the triumphal entry of Lusandros, the Government of the Thirty, the capture of Phulê by the exiled Thrasuboulos and his restoration of the democracy at Athens, followed by a general amnesty, the formation of an Anti-Spartan League after an interval of nine years, the battle of Corinth, Konôn's annihilation of the Spartan fleet off Knidos, the massacre of Corinth, the rebuilding of the walls of Athens by Konôn, and the victories of the Athenian commanders, Thrasuboulos and Iphikratês, over the Spartans. Only two of these events are glanced at in the play—the capture of Phulê (404 B.C.) and the proclamation of an amnesty by the triumphant democracy is metaphorically introduced in line 1146, and in line 173 the poet tells us that it is gold that maintains the Athenian mercenaries at Corinth. This refers to the League against Sparta, organised in 395 B.C. by Tithraustês, a Persian satrap, in order to thwart the progress of the valiant Spartan king Agêsilaos. Agêsilaos had just won a series of splendid victories over the Persians in Asia Minor, and

was preparing to penetrate into the heart of the Persian empire; but the gold of Tithraustes induced the three states of Thebes, Corinth, and Argos to form an Anti-Spartan League; and Athens, unsolicited and unbribed, longing for political vengeance alone, gave her enthusiastic support to an alliance that seemed to offer a ready means of wiping out her national dishonour and of humbling her successor in the supremacy of Greece. Corinth was the headquarters of the allies, and hence we find Athens maintaining a body of mercenary troops at Corinth in 388 B.C. This war was brought to an end the following year by the Peace of Antalkidas. A very obscure line—*ἡ ξυμμαχία δ' οὐ διὰ σὲ τοῖς Αἰγυπτίοις* (line 178)—has caused endless trouble to commentators in their endeavours to reconcile it with history. Ritter has clearly shown that it refers to a revolt in Egypt against the King of Persia in 389 B.C. We have the authority of Isokratēs (p. 69, D.E.) for the fact that such a revolt did break out in Egypt three years before the war between the Persians and the Cyprian chief Euagoras. Now, the Cyprian war began in 386 B.C.; hence it follows that this Egyptian war began in 389 B.C., the year before this play was exhibited, and the passage in our text proves that the Athenians helped the Egyptians in their struggle.

A Greek Play, whether comedy or tragedy, has the following divisions—(1) the *Prologos*, (2) the *Parodos*, (3) the *Epeisodion*, with choral odes inserted between, and (4) the *Exodos*. The *Parabasis* is peculiar to comedy. The *Prologos* corresponds to the *First Act* of a modern play, and is the part that precedes the *Parodos*, or first entrance of the Chorus into their places in the orchestra. The *Parodos* was so called because the Chorus effected a *side-entrance*, instead of entering on the stage and descending therefrom by the steps to the orchestra. The *Epeisodion* (*what comes in besides*) is the name given to all those portions of dialogue that lie between the choral songs from the *Parodos* to the *Exodos*. When the Chorus has sung the last ode, the portion of the play that still remains is called the

Exodos. The *Parabasis* of a Greek comedy bears a considerable resemblance to the Prologue of a Latin play in its general purpose, and because it was wholly disconnected with the main action. It received its name from the fact that the Chorus *came forward* from its usual place, and advanced towards the spectators to deliver an address to them. This address was delivered in the author's name, and touched upon matters of public interest or matters personal to the poet himself, calling attention to his own merits and criticising his rivals. It differed, however, from a Latin Prologue inasmuch as it was always delivered somewhere in the middle of the play, and as a rule soon after the first Chorus; whereas the Prologue of a Latin comedy was spoken before a play began. Only three of the plays of Aristophanês are without the *Parabasis*. One of these is the *Ploutos*, the other two are the *Ekklesiiazousai* and *Lusistraté*. In our play the *Prologos* extends as far as line 252, at the end of which Chremulos and Ploutos leave the stage, while Kariôn and the chorus come round by a side entrance into the presence of the spectators. The *Parodos* of the Chorus begins at line 253, and continues till the entry of Chremulos at the end of line 321. The first part of the *Epeisodion* begins at line 322 and goes down to line 626, when a Choral interlude was probably sung. The second part of the *Epeisodion* brings us down to line 770, when the Chorus probably sings again. Then follows the third part—a very short scene—in which Ploutos is introduced with his sight restored. At line 801 he leaves the stage, and there is another interlude to allow Ploutos time to visit and enrich the family of Chremulos, which enrichment is then described by Kariôn, who begins the fourth part of the *Epeisodion* at line 802. This goes on until the final disappearance of the Informer (line 958). Then follows the scene between the affected old woman, Chremulos, and the young man (ll. 959–1096), which forms the fifth part. The sixth and last part of the *Epeisodion* is the scene between Hermês and Kariôn (ll. 1097–1170), at the end of which the Chorus sing their last ode. Thus the *Epeisodion* of the *Ploutos* has five parts, and lasts from line 322 to line 1170.

The *Exodos* of the play (l. 1171 to the end) is taken up with the scene between the priest of Zeus, Chremulos, and the old woman, as they move off to enthrone Ploutos.

On turning from the different parts of the play to the metres in which they are written, we find the whole of the *Prologos* consists of *iambic senarii*. In the *Parodos*, ll. 253-289 are *iambic tetrameter catalectic*. In the two strophes—290-295 (there is an omission in l. 295) and 296-301—the first three lines and the last line of each strophe are *iambic tetrameter catalectic*, but the fourth and fifth lines in each case are *iambic dimeter acatalectic*. In the next two strophes—ll. 302-308, and 309-315—the first, second, and fourth lines are in each case *iambic tetrameter catalectic* (but in l. 312 a spondee and an iambus are omitted in this text); the third and fifth lines are *iambic dimeter acatalectic*; the sixth line is an *iambic senarius*, and the seventh an *iambic dimeter catalectic*. In Kariôn's admonition to the Chorus the first and last lines (ll. 316 and 321) are *iambic tetrameter catalectic*, while the four intervening lines are *iambic dimeter acatalectic*. In the first part of the *Epeisodion* (ll. 322-486) the metre is the ordinary *iambic senarius*; but at l. 487 it changes to *anapaestic tetrameter catalectic*, and this metre is continued as far as the end of l. 597. Here begins a series of *dimeters* consisting of *spondees* and *anapaests*, or a combination of both, down to the end of l. 618. From 619-626 the verses are *iambic senarii*. The second part of the *Epeisodion*—ll. 627-770—consists of *iambic senarii* alone, and this is also true of all its remaining parts. The *Exodos*, likewise, consists of *iambic senarii* from its beginning (l. 1171) to the end of l. 1207, and the last two lines of the play are *anapaestic tetrameter catalectic*. Thus from l. 619 to l. 1207 the verses are exclusively *iambic senarii*. The metres of this play are easy on account of the absence of Choral odes.

**Peculiarities
of Form in
the Ploutos.**

What strikes one most in reading through the *Ploutos* is this absence of the choral odes and of the Parabasis. The absence of both the one and the other is due to the same cause. When the triremes of Athens swept the Aegean, and

the glory of Athenian Ascendency was still unshaken in Hellas, the richest of the citizens voluntarily, by rotation or by appointment, undertook the performance of public duties involving heavy expenditure. The *Chorégia*, or defraying of the cost of the solemn public Choruses, was the heaviest of these *Leitourgiai* or public duties. The Chorus in the Old Comedy always consisted of twenty-four. All of these had to be paid, trained, fitted out with appropriate costume, and maintained for a considerable time at the cost of the Chorégos. Still there were men who had the public spirit to do all this, when they had the means of doing it, in the old days of the greatness of Athenian democracy. But, when the whole navy of Athens, except a few ships, were given over to the Spartans, when Athens was forced to recognise Spartan supremacy on land and sea, when the Long Walls were made level with the ground to the strains of the Spartan flute, then, in the midst of a humiliated and impoverished people the circumstances of the case seemed to require the total abolition of the Chorus: οὐ γὰρ ἔτι προθυμίαν εἶχον οἱ Ἀθηναῖοι τοὺς χορηγούς τοὺς τὰς δαπάνας τοῖς χορευταῖς παρέχοντας χειροτονεῖν, as Platônios, quoted by Dindorf, says. This might well be so, after the fateful 18th day of Mounuchiôn, B.C. 404. Another reason is supplied by Horace, *Ars Poetica*, l. 282, &c. :—

“In vitium libertas excidit et vim
Dignam lege regi; lex est accepta chorusque
Turpiter obtinuit, sublato jure nocendi.”

No doubt this reason exercised a strong influence in the same direction. When, by the law of Antimachus, it was forbidden *ἄνομοντι κωμῳδεῖν*, and the poets' audience could no longer be gratified by ludicrous caricatures of swash-buckler generals, like Lamachos in the *Acharnians* and *Peace*, and Kleôn in the *Knights* and *Wasps*, of a great philosopher like Sôkratês in the *Clouds*, or of a distinguished poet like Euripidês in the *Frogs*, but had to remain satisfied with a Comedy of Life and Manners that was of universal application, and resembled in some degree the comedies of Vanbrugh and Farquhar; then comedy, having lost its old personal and political interest, would

naturally decline, and the Chorus would consequently suffer.

Yet, the Chorus was not wholly abolished, as we may see from the present play. They enter at line 257, in company with Kariôn, and, when they hear the good news, they express their desire to dance (*βούλομαι χορεύσαι*, l. 288), which they proceed to do, led by Kariôn. The strophes sung by them during their dance are, in l. 316, called *σκόμματα*. Kariôn now invites them to quit these *σκόμματα* and turn their attention *ἐν' ἄλλ' εἶδος*, thereby clearly contrasting what they have been doing with something they are just going to do. The scholiast says that the words *ἐν' ἄλλ' εἶδος* refer to another kind of song different from the rude jests that have gone before, and the word *χοροῦ* is here and elsewhere used in the text to mark the place where it was sung.

This *χοροῦ* is explained by Dobree and Ritter as τὰ τοῦ χοροῦ, i.e., choral odes. **Meaning of** *χοροῦ*. Dindorf explains it as *ῥῆσις* or *κομμάτιον χοροῦ*. What the Chorus did at the places marked *χοροῦ* is a matter of conjecture. Ritter is of opinion that the Chorus here sang odes as in the Old Comedy, but that these odes were never inserted in the play as it appeared before the reading public at Athens, and were only composed to be sung in the orchestra, and were, moreover, much inferior in merit and style of composition to the beautiful choral odes of the Old Comedy. He believes they were lost from the play because they had never been inserted in the text of the play, and that they were only given to the members of the Chorus, and only sung to suit the needs of stage management. Dindorf holds a different view. He thinks that, no matter whether it was the grammarians or the poet that wrote the word *χοροῦ*, all that the word implies is that on such occasions the actors should have a considerable rest, such as would have been filled up by a choral ode in the Old Comedy days. This seems very improbable. Dindorf and Ritter agree in thinking that both the number of persons in the chorus and the number of the choral songs were

very much decreased, so that the small part played by the Chorus in this comedy was played by a chorus of eight or twelve, *i.e.*, only one-third or one-half the strength of an ordinary comic chorus; and thus the expense would become very small. Blaydes takes the words ἀλλ' εἶδος to refer to dancing alone, unaccompanied by any song. Besides ll. 290-315, which were sung by the Chorus while they danced, ll. 637, 639, and 640 were also sung by the Chorus in this play. The Chorus, then, was still retained in the Middle Comedy probably to sing odes of a less difficult and less ambitious kind, which served as interludes and allowed the actors time to breathe, and the stage-manager time to get everything ready for the next scene. The Chorus was also retained to converse with the actors, for which see ll. 257-260, 487-488, 962-963, &c.

Argument of the *Ploutos*. The *Ploutos* is an Allegory, of which the following is a brief sketch. Chremulos was a good old Attic farmer, a just, honest, God-fearing man, yet poverty-stricken withal. He went with his slave Kariôn to consult Apollo, and see whether the god would advise him to throw over honesty, and bring up his son to be dishonest like everybody else. This he did because he saw that it was only the dishonest who became rich, while men of righteous lives were sunk in poverty. The reply of the oracle was indirect. It only told him to follow the first man he met when he left the temple. He meets an old blind man, whom he follows as directed. Kariôn soon grumbles at their following the blind old man, and Chremulos then tells him about the oracle. By having recourse to threats, they force the old man to tell who he is. He tells them he is *Ploutos*, and gives the reason why Zeus struck him with blindness. Then they form a plan for restoring his sight by placing him in the temple of *Asklêpios*. *Blepsidêmos*, an informer, appears, and wants to get to the bottom of the reports he has heard in the barbers' shops, and undertakes to arrange the matter for a small consideration so that Chremulos shall not be prosecuted by the people. Poverty, when she hears of the unholy plot to drive her out of Greece,

comes in and pleads her cause with good, sound logic; but, in spite of all her arguments, Chremulos is determined not to be persuaded by her, even if she shows him she is right. Ploutos is then removed to the temple of Asklepíos, where his sight is restored. Then he enriches every one distinguished for piety towards the gods and justice towards their fellow men, while the impious suffer. Mercury comes down from the gods, complaining that, since the good had grown rich, the gods had received no sacrifices; and he finally takes service with Chremulos and abandons Zeus. A priest of Zeus, the Saver, enters in a state of starvation, as all his perquisites have now disappeared. He, likewise, abandons his old post and takes service under Ploutos, the true Zeus. Then they all escort Ploutos to the temple in procession, and there he is installed to reign instead of Zeus. Addison, in his excellent little sketch of this play (*Spectator*, No. 464), does not appear to have caught the object with which the poet wrote it. That object can hardly be anything else than to satirise the irregularities and injustices of society and the apparently false distribution of wealth by the gods.

In this play the poet tears himself away from the great political interests of the State, the constant theme of all his earlier comedies.

His satire in the *Ploutos* is of universal application to all races and ages of men, inasmuch as it is aimed at defects and perversities that we meet in every-day life. The conception on which it is based is of lasting significance; and the persons have the general character of their conditions and employments. The language is more decent and less offensive than in the earlier plays of the poet, but at the same time the fun is not so jovial and boisterous. These facts, coupled with the absence of the Parabasis and Choral Odes, stamp the *Ploutos* with all the salient features of the Middle Comedy.

The derivation of the word κωμῳδία is not certain. By those who see the origin of comedy in the Phallic choral songs, it is derived from κῶμος, and explained to mean *the revel-song*. Aristotle rejects this derivation,

traces the word to *κῶμη*, and explains it as *the village-song*. He says the Dorians invented comedy, and quotes the terms used as evidence: "for the outlying villages which the Athenians called *δῆμοι*, the Dorians called *κῶμαι*, as comedians were so called, not from joining in the *procession of revellers* (*κῶμος*), but on account of their wandering through *the villages*, because they were held in *no* repute in the city." This derivation is probably the correct one, and is not at variance with the term *τρυνεδία*, the song of the vintage feast, *the lee-song*, as it would probably be at vintage time that people would be in the frame of mind for their jovial village processions, and would smear their faces with wine-lees and hurl licentious jokes and personal jibes at everybody they met. Athenian comedy was probably borrowed from Megara, the birth-place of Susarion, who introduced it among the Athenians early in the sixth century B.C. After him we find a long list of comic poets, such as Chionidēs, Euxenidēs, Mullos, Magnēs, and Ēkphantidēs, who are little more than names to us.

THREE PERIODS OF ATTIC COMEDY.

Attic Comedy is generally divided into three periods—the *Old*, the *Middle*, and the *New*. The first great name in the Old Comedy is Kratinos, but by far the greatest name in the whole range of Greek Comedy is Aristophanês, whose best plays belong to this first period. The usual date assigned to the Old Comedy is 458—404 B.C. Its distinguishing mark is *political caricature*. It had a Chorus of twenty-four, who danced the *κόρδαξ*, a sort of *cancan*, with immodest gestures and licentious movements. It had choral odes and a Parabasis, the nature of which latter has been already explained, as well as the cause of the decline of the Old Comedy. The Middle Comedy lasted from 404 B.C. to 338 B.C., *i.e.*, from the conquest of Athens by Lusandros to the conquest of Hellas by Philip at Chairôneia. After Aristophanês, three of whose plays—the *Lusistraté*, the *Ekklésiázousai*, and the *Ploutos*—are classified as belonging to this period in character, the best known poets of the Middle Comedy are Antiphanês and Alexis. The satire of the Middle Comedy was general, and not particular; it criticised philosophical systems and discussed the merits of *littérateurs*; it largely travestied mythology, and parodied great poets. Its plot often turned on a love intrigue; it had no Parabasis, and its Chorus was diminished or wholly dispensed with. It never attacked anybody by his own name, as did the Old Comedy, but sometimes it attacked well-known personages under an assumed name, as in the *Ploutos*. The *New Comedy* lasted from 338 B.C. to the Roman times, and found its best exponents in Menandros, Philémon, and Diphilos. It reproduced in a very generalised way a picture of everyday life, had no Chorus whatsoever, and discarded the thinly-veiled personalities, the caricature, and the parody, which had still remained in the Middle Comedy. Its spirit, and often its letter, was faithfully reproduced on the Roman stage by Plautus and Terence, and its general character still survives in the modern comedy of life and manners.

GREEK THEATRES.

All theatres throughout Greece and Asia Minor were built of stone, situated on hill-sides, and modelled after the theatre at Athens, which was on the south-east slope of the Akropolis. In all of them the place for the spectators formed the north-west, and the stage the south-east part, while the orchestra lay between the two. A small entrance fee, usually two obols, was exacted at Athens, and men alone were allowed to be present at comedies. The *ὀρχήστρα* (*dancing-place*) was nearly in the very centre of the theatre. It was a perfect circle, and about three-quarters of its circumference was surrounded by the benches of the spectators, while next to these benches were two broad spaces (*πάροδοι*) on the right and left for the entry of the chorus. A small segment of the orchestral circle still remained, and here the stage was always placed. The orchestra was lower than the lowest benches of the audience, and it was in it that the chorus performed its evolutions. The stage was raised above the level of the orchestra, and was connected with it by steps at either side. By these steps the chorus, whenever it took a real part in the action, probably ascended the stage; but its usual position was between the *θυμέλη* (or altar of Dionusos, which was in the very centre of the orchestra) and the stage. The Greek curtain, unlike ours, did not conceal the stage; it concealed nothing but the *σκηνή*, or wall representing the scenery at the back of the stage. The stage, in our sense of the word, was always visible in a Greek theatre. It was called *προσκήνιον*, and extended from the *σκηνή* to the edge of the stage next the orchestra. Its front part, where the actors spoke, was called the *λογεῖον* or *ἐκρίβας*. Again, unlike ours, the Greek curtain was not raised or rolled up when a play began; it was lowered or rolled down till it finally disappeared beneath the stage. It was called *παρπάεασμα* or *αἰλαία*. The scenery painted on the *σκηνή*, in a comedy, generally represented the front of a dwelling-house. Throughout the whole of the *Plutus* the scenery represented the house

of Chremulos. The θέατρον (*seeing-place*), in its narrower sense, as denoting that portion of the entire structure where the spectators were seated, was sometimes called κοῖλον, as it was generally a real *excavation* from a rock, and the seats were for the most part cut out of the rock and consisted of rows of benches rising tier above tier. It had room for about 30,000 spectators, and, like the orchestra, had no roof. The Archons, generals, ambassadors, and people of distinction were accommodated with the seats nearest to the orchestra, and the occupants of these seats, but no others, seem to have had sometimes the luxury of a covering overhead.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΚΑΡΙΩΝ.

ΧΡΕΜΥΛΟΣ.

ΠΛΟΥΤΟΣ.

ΧΟΡΟΣ ΑΓΡΟΙΚΩΝ.

ΒΛΕΨΙΔΗΜΟΣ.

ΠΕΝΙΑ.

ΓΥΝΗ ΧΡΕΜΥΛΟΥ.

ΔΙΚΑΙΟΣ ΑΝΗΡ.

ΣΥΚΟΦΑΝΤΗΣ.

ΓΡΑΥΣ.

ΝΕΑΝΙΑΣ.

ΕΡΜΗΣ.

ΙΕΡΕΥΣ ΔΙΟΣ.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΠΛΟΥΤΟΣ.

ΚΑΡ. Ὅς ἀργαλέον πρᾶγμ' ἐστίν, ὦ Ζεῦ καὶ θεοί,
 δοῦλον γενέσθαι παραφρονούντος δεσπότου.
 ἦν γὰρ τὰ βέλτισθ' ὁ θεράπων λέξας τύχη,
 δόξῃ δὲ μὴ δρᾶν ταῦτα τῷ κεκτημένῳ,
 μετέχειν ἀνάγκη τὸν θεράποντα τῶν κακῶν. 5
 τοῦ σώματος γὰρ οὐκ ἔξ τὸν κύριον
 κρατεῖν ὁ δαίμων, ἀλλὰ τὸν ἐωνημένον.
 καὶ ταῦτα μὲν δὴ ταῦτα. τῷ δὲ Λοξίῳ,
 ὃς θεσπιφδεῖ τρίποδος ἐκ χρυσιλάτου,
 μέμνιν δικάϊαν μέμφομαι ταύτην, ὅτι 10
 ἱατρὰς ὦν καὶ μάντις, ὥς φασιν, σοφός,
 μελαγχολῶντ' ἀπέπεμψέ μου τὸν δεσπότην,
 ὅστις ἀκολουθεῖ κατόπιν ἀνθρώπου τυφλοῦ,
 τοῦναντίον δρῶν ἢ προσήκ' αὐτῷ ποιεῖν.
 οἱ γὰρ βλέποντες τοῖς τυφλοῖς ἡγοούμεθα· 15
 οὗτος δ' ἀκολουθεῖ, καὶ μὲ προσβιάζεται,
 καὶ ταῦτ' ἀποκρινόμενῳ τὸ παράπαν οὐδὲ γρῦ.
 ἐγὼ μὲν οὖν οὐκ ἔσθ' ὅπως σιγήσομαι,
 ἦν μὴ φράσης ὁ τι τῷδ' ἀκολουθοῦμέν ποτε,
 ὦ δεσποτ', ἀλλὰ σοι παρέξω πράγματα. 20
 οὐ γάρ με τυπτήσεις στέφανον ἔχοντά γε.
ΣΡΕ. μὰ Δί', ἀλλ' ἀφελὼν γε στέφανον, ἦν λυπῆς τί με,
 ἵνα μᾶλλον ἀλγῆς. **ΚΑΡ.** λῆρος· οὐ γὰρ παύσομαι
 πρὶν ἂν φράσης μοι τίς ποτ' ἐστὶν οὗτοςί·
 εὔνους γὰρ ὦν σοι πυνθάνομαι πάνυ σφόδρα. 25

- XPE. ἀλλ' οὐ τι κρύψω· τῶν ἐμῶν γὰρ οἰκετῶν
 — πιστότατον ἡγοῦμαι σε καὶ κλεπτίστατον.
 ἐγὼ θεοσεβῆς καὶ δίκαιος ὢν ἀνὴρ
 κακῶς ἔπραττον καὶ πένης ἦν. KAP. οἶδά τοι.
- XPE. ἕτεροι δ' ἐπλούτουν, ἱερόσυλοι, ῥήτορες 30
 καὶ συκοφάνται καὶ πονηροί. KAP. πείθομαι.
- XPE. ἐπερησόμενος οὖν ψυχόμεν ὡς τὸν θεόν.
 τὸν ἐμὸν μὲν αὐτοῦ τοῦ τालαιπύρου σχεδὸν
 ἤδη νομίζων ἐκτετοξεῦσθαι βίον,
 τὸν δ' υἱόν, ὅσπερ ὢν μόνος μοι τυγχάνει, 35
 πευσόμενος εἰ χρή μεταβαλόντα τοὺς τρόπους
 εἶναι πανούργον, ἄδικον, ὑγιὲς μὴδὲ ἔν,
 ὡς τῷ βίῳ τοῦτ' αὐτὸ νομίσας συμφέρειν.
- KAP. τί δῆτα Φοῖβος ἔλακεν ἐκ τῶν στεμμάτων ;
- XPE. πεύσει. σαφῶς γὰρ ὁ θεὸς εἶπέ μοι τοδί· 40
 ὅτῳ ξυναντήσαιμι πρῶτον ἐξίω,
 ἐκέλευε τούτου μὴ μεθίεσθαι μ' ἔτι,
 πείθειν δ' ἐμαντῷ ξυνακολουθεῖν οἴκαδε.
- KAP. καὶ τῷ ξυναντῆς δῆτα πρώτῳ ; XPE. τουτῷ.
- KAP. εἶτ' οὐ ξυνίεις τὴν ἐπίνοιαν τοῦ θεοῦ, 45
 φράζουσιν ὧ σκαιότατέ σοι σαφέστατα
 ἄσκειν τὸν υἱὸν τὸν ἐπιχώριον τρόπον ;
- XPE. τῷ τούτο κρίνεις ; KAP. δῆλον ὅτι καὶ τυφλῷ
 γνῶναι δοκεῖ τοῦθ', ὡς σφόδρ' ἐστὶ συμφέρον
 τὸ μὴδὲν ἄσκειν ὑγιὲς ἐν τῷ νῦν χρόνῳ. 50
- XPE. οὐκ ἔσθ' ὅπως ὁ χρησμὸς εἰς τοῦτο ῥέπει,
 ἀλλ' εἰς ἕτερόν τι μείζον. ἦν δ' ἡμῖν φράση
 ὅστις ποτ' ἐστὶν οὐτοσί, καὶ τοῦ χάριν
 καὶ τοῦ δεόμενος ἦλθε μετὰ νῶν ἐνθαδί,
 πυθόμεθ' ἂν τὸν χρησμὸν ἡμῶν ὃ τι νοεῖ. 55
- KAP. ἄγε δῆ, σὺ πότερον σαυτὸν ὅστις εἶ, φράσεις,
 ἢ τὰπὶ τούτοις δρῶ ; λέγειν χρή ταχὺ πάννυ.
- ΠΛ. ἐγὼ μὲν οἰμώζην λέγω σοι. KAP. μανθάνεις

- ὅς φησιν εἶναι ; ΧΡΕ. σοὶ λέγει τοῦτ', οὐκ ἐμοί.
 σκαίως γὰρ αὐτοῦ καὶ χαλεπῶς ἐκπυθάνει. 60
 ἀλλ' εἴ τι χαίρεις ἀνδρὸς εὐόρκου τρόποις,
 ἐμοὶ φράσον. ΠΑ. κλάειν ἔγωγε σοὶ λέγω.
- ΚΑΡ. δέχου τὸν ἄνδρα καὶ τὸν ὄρνιν τοῦ θεοῦ.
 ΧΡΕ. οὐ τοι μὰ τὴν Δήμητρα χαίρήσεις ἔτι.
 ΚΑΡ. εἰ μὴ φράσεις γάρ, ἀπό σ' ὀλῶ κακὸν κακῶς. 65
 ΠΑ. ὦ τάν, ἀπαλλάχθητον ἀπ' ἐμοῦ. ΧΡΕ. πώμαλα.
- ΚΑΡ. καὶ μὴν ὃ λέγω βέλτιστόν ἐστ', ὃ δέσποτα.
 ἀπολῶ τὸν ἀνθρώπον κάκιστα τουτονί.
 ἀναθεὶς γὰρ ἐπὶ κρημνόν τι' αὐτὸν καταλιπὼν
 ἄπειμ', ἔν' ἐκεῖθεν ἐκτραχηλισθῇ πεισών. 70
- ΧΡΕ. ἀλλ' αἶρε ταχέως. ΠΑ. μηδαμῶς. ΧΡΕ. οὐκ οὐν ἐρεῖς ;
 ΠΑ. ἀλλ' ἦν πύθησθέ μ' ὅστις εἰμ', εὐ οἶδ' ὅτι
 κακὸν τί μ' ἐργάσεσθε κοῦκ ἀφήσετον.
- ΧΡΕ. νῆ τοὺς θεοὺς ἡμεῖς γ', ἐὰν βούλῃ γε σύ.
 ΠΑ. μέθεσθέ νῦν μου πρῶτον. ΧΡΕ. ἦν, μεθίεμεν. 75
 ΠΑ. ἀκούετον δὴ. δεῖ γὰρ ὡς ἔοικέ με
 λέγειν ἃ κρύπτειν ἤ παρεσκευασμένος.
 ἐγὼ γάρ εἰμι Πλούτος. ΚΑΡ. ὦ μιαιώτατε
 ἀνδρῶν ἀπάντων, εἴτ' ἐσίγας Πλούτος ὦν ;
- ΧΡΕ. σὺ Πλούτος, οὕτως ἀθλίως διακείμενος ; 80
 ὦ Φοῦβ' Ἀπολλὸν καὶ θεοὶ καὶ δαίμονες
 καὶ Ζεῦ, τί φῆς ; ἐκείνος ὄντως εἰ σύ ; ΠΑ. ναί.
- ΧΡΕ. ἐκείνος αὐτός ; ΠΑ. αὐτότατος. ΧΡΕ. πῶθεν οὖν, φράσον,
 αὐχμῶν βαδίξεις ; ΠΑ. ἐκ Πατροκλέους ἔρχομαι,
 ὃς οὐκ ἐλούσατ' ἐξ ὅτουπερ ἐγένετο. 85
- ΧΡΕ. τουτὶ δὲ τὸ κακὸν πῶς ἔπαθες ; κάτειπέ μοι.
 ΠΑ. ὃ Ζεὺς με ταῦτ' ἔδρασεν ἀνθρώποις φθονῶν.
 ἐγὼ γὰρ ὢν μειράκιον ἠπειλῆσ' ὅτι
 ὡς τοὺς δικαίους καὶ σοφοὺς καὶ κοσμίους
 μόνους βαδιοίμην· ὃ δέ μ' ἐποίησεν τυφλόν, 90
 ἵνα μὴ διαγιγνώσκοιμ τούτων μηδένα.

οὕτως ἐκείνος τοῖσι χρηστοῖσι φθονεῖ.

ΧΡΕ. καὶ μὴν διὰ τοὺς χρηστούς γε τιμᾶται μόνους
καὶ τοὺς δικαίους. ΠΛ. ὁμολογῶ σοι. ΧΡΕ. φέρε, τί οὖν;
εἰ πάλιν ἀναβλέψειας ὥσπερ καὶ πρὸ τοῦ, 95
φεύγους ἂν ἤδη τοὺς πονηρούς; ΠΛ. φήμ' ἐγώ.

ΧΡΕ. ὥς τοὺς δικαίους δ' ἂν βαδίζεις; ΠΛ. πάννυ μὲν οὖν
πολλοὺ γὰρ αὐτοὺς οὐχ ἐόρακά πω χρόνου.

ΧΡΕ. καὶ θαυμά γ' οὐδέν· οὐδ' ἐγὼ γὰρ ὁ βλέπων.

ΠΛ. ἄφρονός με νῦν. ἴστον γὰρ ἤδη τὰπ' ἐμοῦ. 100

ΧΡΕ. μὰ Δί', ἀλλὰ πολλὰ μᾶλλον ἐξόμεσθά σου.

ΠΛ. οὐκ ἡγόρευον ὅτι παρέξειν πράγματα
ἐμέλλετόν μοι; ΧΡΕ. καὶ σύ γ', ἀντιβολῶ, πύθου,
καὶ μή μ' ἀπολίπης· οὐ γὰρ εὐρήσεις ἐμοῦ
ζητῶν ἔτ' ἄνδρα τοὺς τρόπους βελτίονα· 105
μὰ τὸν Δί'. οὐ γὰρ ἔστιν ἄλλος πλην ἐγώ.

ΠΛ. ταυτὶ λέγουσι πάντες· ἥνικ' ἂν δέ μου
τύχῃσ' ἀληθῶς καὶ γένωνται πλούσιοι,
ἀτεχνῶς ὑπερβάλλουσι τῇ μοχθηρίᾳ.

ΧΡΕ. ἔχει μὲν οὕτως, εἰσὶ δ' οὐ πάντες κακοί. 110

ΠΛ. μὰ Δί', ἀλλ' ἀπαξάπαντες. ΚΑΡ. οἰμῶξαι μακρά.

ΧΡΕ. σοὶ δ' ὥς ἂν εἰδῇς ὅσα, παρ' ἡμῖν ἦν μένης,
γενήσεται ἀγαθὰ, πρόσσεχε τὸν νῦν, ἵνα πύθῃ.
οἶμαι γάρ, οἶμαι, σὺν θεῷ δ' εἰρήσεται,
ταύτης ἀπαλλάξειν σε τῆς ὀφθαλμίας, 115
βλέψαι ποιήσας. ΠΛ. μηδαμῶς τοῦτ' ἐργάσῃ.

οὐ βούλομαι γὰρ πάλιν ἀναβλέψαι. ΧΡΕ. τί φη'ς;

ΚΑΡ. ἄνθρωπος οὗτός ἐστιν ἄθλιος φύσει.

ΠΛ. ὁ Ζεὺς μὲν οὖν οἶδ' ὥς, τὰ τούτων μῶρ' ἐπεὶ
πύθοιτ' ἂν, ἐπιτρέψει με. ΧΡΕ. νῦν δ' οὐ τοῦτο δρᾷ, 120
ὅστις σε προσπαίοντα περινοστεῖν ἐφ'·

ΠΛ. οὐκ οἶδ'. ἐγὼ δ' ἐκείνον ὀρωδῶ πάννυ.

ΧΡΕ. ἀληθες, ὦ δειλότατε πάντων δαιμόνων;

οἶνε γὰρ εἶναι τὴν Διὸς τυραννίδα

- καὶ τοὺς κεραυνοὺς ἀξίους τρωβόλου, 125
 ἂν ἀναβλέψῃς σὺ κἄν μικρὸν χρόνον ;
 ΠΑ. ἂ, μὴ λέγ', ὦ πονηρέ, ταῦτ'. ΧΡΕ. ἔχ' ἥσυχος.
 ἐγὼ γὰρ ἀποδείξω σε τοῦ Διὸς πολὺ
 μείζον δυνάμενον. ΠΑ. ἐμέ σύ ; ΧΡΕ. νῆ τὸν οὐρανόν.
 αὐτίκα γὰρ ἄρχει διὰ τίν' ὁ Ζεὺς τῶν θεῶν ; 130
 ΚΑΡ. διὰ τὰργύριον· πλείστον γάρ ἐστ' αὐτῷ. ΧΡΕ. φέρε,
 τίς οὖν ὁ παρέχων ἐστὶν αὐτῷ τοῦθ' ; ΚΑΡ. ὁδί.
 ΧΡΕ. θύουσι δ' αὐτῷ διὰ τίν' ; οὐ διὰ τουτονί ;
 ΚΑΡ. καὶ νῆ Δί' εὐχονται γε πλουτεῖν ἄντικρυς.
 ΧΡΕ. οὐκ οὐδ' ἐστὶν αἴτιος, καὶ βραδίως 135
 παύσει' ἂν, εἰ βούλοιτο, ταῦθ' ; ΠΑ. ὅτι τί δή ;
 ΧΡΕ. ὅτι οὐδ' ἂν εἰς θύσειεν ἀνθρώπων ἔτι,
 οὐ βούν ἂν, οὐχὶ ψαιστόν, οὐκ ἄλλ' οὐδὲ ἓν,
 μὴ βουλομένου σοῦ. ΠΑ. πῶς ; ΧΡΕ. ὅπως ; οὐκ ἐστ' ὅπως
 ἀνήσεται δήπουθεν, ἣν σὺ μὴ παρὼν 140
 αὐτὸς διδῶς τὰργύριον, ὥστε τοῦ Διὸς
 τὴν δύναμιν, ἣν λυπῇ τι, καταλύσεις μόνος.
 ΠΑ. τί λέγεις ; δι' ἐμέ θύουσιν αὐτῷ ; ΧΡΕ. φήμ' ἐγώ.
 καὶ νῆ Δί' εἴ τί γ' ἐστι λαμπρὸν καὶ καλὸν
 ἢ χάριεν ἀνθρώποισι, διὰ σέ γίγνεται. 145
 ἅπαντα τῷ πλουτεῖν γάρ ἐστ' ὑπήκοα.
 ΚΑΡ. ἔγωγέ τοι διὰ μικρὸν ἀργυρίδιον
 δούλος γεγένημαι, διὰ τὸ μὴ πλουτεῖν ἴσως.
 ΧΡΕ. τέχνη δὲ πᾶσαι διὰ σέ καὶ σοφίσματα, 160
 ἐν τοῖσιν ἀνθρώποισιν ἐστ' εὐρημένα.
 ὁ μὲν γὰρ αὐτῶν σκυτοτομεῖ καθήμενος,
 ΚΑΡ. ἕτερος δὲ χαλκεύει τις, ὁ δὲ τεκταίνεται.
 ΧΡΕ. ὁ δὲ χρυσοχοεῖ γε, χρυσίον παρὰ σοῦ λαβών,
 ΚΑΡ. ὁ δὲ λωποδυτεῖ γε νῆ Δί', ὁ δὲ τοιχωρυχεῖ, 165
 ΧΡΕ. ὁ δὲ κναφεύει γ'. ΚΑΡ. ὁ δὲ γε πλύνει κῶδια,
 ΧΡΕ. ὁ δὲ βурсοδεύει γ'. ΚΑΡ. ὁ δὲ γε πωλεῖ κρόμμνα.
 ΠΑ. οἴμοι τάλας, ταυτί μ' ἐλάνθανεν πάλαι.

- ΚΑΡ. μέγας δὲ βασιλεὺς οὐχὶ διὰ τοῦτον κομᾷ ; 170
ἐκκλησία δ' οὐχὶ διὰ τοῦτον γίγνεται ;
- ΧΡΕ. τί δέ ; τὰς τριήρεις οὐ σὺ πληροῖς ; εἰπέ μοι.
- ΚΑΡ. τὸ δ' ἐν Κορίνθῳ ξενικὸν οὐχ οὗτος τρέφει ;
ὁ Πάμφιλος δ' οὐχὶ διὰ τοῦτον κλαύσεται ;
- ΧΡΕ. ὁ Βελονοπόωλης δ' οὐχὶ μετὰ τοῦ Παμφίλου ; 175
Φιλέμμος δ' οὐχ ἔνεκα σοῦ μύθους λέγει ;
ἡ ξυμμαχία δ' οὐ διὰ σέ τοις Αἰγυπτίοις ;
ἐρᾷ δὲ Λαῖς οὐ διὰ σέ Φιλωνίδου ;
- ΚΑΡ. ὁ Τιμοθέου δὲ πύργος ΧΡΕ. ἐμπέσοι γέ σοι. 180
τὰ δὲ πράγματ' οὐχὶ διὰ σέ πάντα πράττεται ;
μονώτατος γὰρ εἰ σὺ πάντων αἴτιος,
καὶ τῶν κακῶν καὶ τῶν ἀγαθῶν, εὖ ἴσθ' ὅτι.
- ΚΑΡ. κρατοῦσι γοῦν κἄν τοῖς πολέμοις ἐκάστοτε 185
ἐφ' οἷς ἂν οὗτος ἐπικαθέζηται μόνον.
- ΠΛ. ἐγὼ τοσαῦτα δυνατός εἰμ' εἰς ὧν ποιεῖν ;
- ΧΡΕ. καὶ ναὶ μὰ Δία τοῦτων γε πολλῶ πλείονα·
ὥστ' οὐδὲ μεστὸς σοῦ γέγον' οὐδεὶς πώποτε.
τῶν μὲν γὰρ ἄλλων ἐστὶ πάντων πλησμονή·
ἔρωτος ΚΑΡ. ἄρτων ΧΡΕ. μουσικῆς ΚΑΡ. τρα-
γημάτων 190
- ΧΡΕ. τιμῆς ΚΑΡ. πλακούντων ΧΡΕ. ἀνδραγαθίας ΚΑΡ.
ισχάδων
- ΧΡΕ. φιλοτιμίας ΚΑΡ. μάξης ΧΡΕ. στρατηγίας ΚΑΡ. φακῆς.
- ΧΡΕ. σοῦ δ' ἐγένετ' οὐδεὶς μεστὸς οὐδεπώποτε.
ἀλλ' ἦν τάλαντά τις λάβῃ τριακαίδεκα,
πολὺ μᾶλλον ἐπιθυμῇ λαβεῖν ἑκατάδεκα· 195
κἄν ταῦτ' ἀνύσσηται, τετταράκοντα βούλεται,
ἧ φησιν οὐ βιωτὸν αὐτῷ τὸν βίον.
- ΠΛ. εὖ τοι λέγειν ἔμοιγε φαίνεσθον πάνν·
πλὴν ἐν μόνον δέδοικα. ΧΡΕ. φράζε, τοῦ πέρι.
- ΠΛ. ὅπως ἐγὼ τὴν δύναμιν ἣν ὑμεῖς φατέ 200
ἔχειν με, ταύτης δεσπότης γενήσομαι.

- ΧΡΕ.** νῆ τὸν Δί'· ἀλλὰ καὶ λέγουσι πάντες ὡς
δειλότατόν ἐσθ' ὁ πλούτος. **ΠΛ.** ἤκιστ', ἀλλὰ με
τοιχωρύχος τις διέβαλ'. εἰσδὺς γάρ ποτε
οὐκ εἶχεν εἰς τὴν οἰκίαν οὐδὲν λαβεῖν,
εὐρὼν ἀπαξάπαντα κατακεκλειμένα·
εἴτ' ὠνόμασέν μου τὴν πρόνοιαν δειλίαν.
ΧΡΕ. μὴ νυν μελέτω σοι μηδέν· ὥς, ἐὰν γένη
ἀνὴρ πρόθυμος αὐτὸς εἰς τὰ πράγματα,
βλέποντ' ἀποδείξω σ' ὀξύτερον τοῦ Λυγκεύς.
ΠΛ. πῶς οὖν δυνήσκει τοῦτο δρᾶσαι θνητὸς ὢν;
ΧΡΕ. ἔχω τι' ἀγαθὴν ἐλπιδ' ἐξ ὧν εἰπέ μοι
ὁ Φοῖβος αὐτὸς Πυθικὴν σείσας δάφνην.
ΠΛ. κἄκεῖνος οὖν σύνουδε ταῦτα; **ΧΡΕ.** φήμ' ἐγώ.
ΠΛ. ὀράτε. **ΧΡΕ.** μὴ φρόντιζε μηδέν, ὦγαθέ.
ἐγὼ γάρ, εὖ τοῦτ' ἴσθι, κἂν δῇ μ' ἀποθανεῖν,
αὐτὸς διαπράξω ταῦτα. **ΚΑΡ.** κἂν βούλῃ γ', ἐγώ.
ΧΡΕ. πολλοὶ δ' ἔσονται χᾶτεροι νῶν ξύμμαχοι,
ὅσοις δίκαιοι οὖσιν οὐκ ἦν ἄλφειτα.
ΠΛ. παπαῖ, πονηροὺς γ' εἶπας ἡμῖν συμμάχους.
ΧΡΕ. οὐκ, ἦν γε πλουτήσωσιν ἐξ ἀρχῆς πάλιν.
ἀλλ' ἴθι σὺ μὲν ταχέως δραμῶν. **ΚΑΡ.** τί δρῶ; λέγε.
ΧΡΕ. τοὺς ξυγγεώργους κάλεσον, εὐρήσεις δ' ἴσως
ἐν τοῖς ἀγροῖς αὐτοὺς ταλαιπωρουμένους,
ὅπως ἂν ἴσον ἕκαστος ἐνταυθοῖ παρῶν
ἡμῖν μετὰσχῃ τοῦδε τοῦ Πλούτου μέρος.
ΚΑΡ. καὶ δὴ βαδίζω· τουτοδὶ τὸ κρεάδιον
τῶν ἐνδοθένε τις εἰσενεγάτω λαβῶν.
ΧΡΕ. ἐμοὶ μελήσει τοῦτό γ'· ἀλλ' ἀνύσας τρέχε.
σὺ δ', ὦ κράτιστε Πλούτε πάντων δαιμόνων,
εἴσω μετ' ἐμοῦ δεῦρ' εἰσὶν· ἡ γὰρ οἰκία
αὕτη 'στὶν ἦν δεῖ χρημάτων σε τήμερον
μεστήν ποιῆσαι καὶ δικαίως καδίκως.
ΠΛ. ἀλλ' ἄχθομαι μὲν εἰσιῶν νῆ τοὺς θεοὺς

- εἰς οἰκίαν ἑκάστοι' ἄλλοτρίαν πάνν' 235
 ἀγαθὸν γὰρ ἀπέλανσ' οὐδὲν αὐτοῦ πώποτε.
 ἦν μὲν γὰρ εἰς φειδωλὸν εἰσελθὼν τύχῳ,
 εὐθὺς κατῶρυξέν με κατὰ τῆς γῆς κάτω·
 κἂν τις προσέλθῃ χρηστὸς ἄνθρωπος φίλος
 αἰτῶν λαβεῖν τι μικρὸν ἀργυρίδιον, 240
 ἕξαρνός ἐστι μὴδ' ἰδεῖν με πώποτε.
 ἦν δ' ὡς παραπλήγ' ἄνθρωπον εἰσελθὼν τύχῳ,
 πόρναισι καὶ κύβοισι παραβεβλημένος
 γυμνὸς θύραζ' ἐξέπεσον ἐν ἀκαρεῖ χρόνῳ.
 ΧΡΕ. μετρίου γὰρ ἀνδρὸς οὐκ ἐπέτυχες πώποτε. 245
 ἐγὼ δὲ τούτου τοῦ τρόπου πῶς εἰμ' αἰεί.
 χαίρω τε γὰρ φειδόμενος ὥς οὐδεὶς ἀνὴρ
 πάλιν τ' ἀναλῶν, ἥνίκ' ἂν τούτου δέῃ.
 ἀλλ' εἰσιώμεν, ὥς ἰδεῖν σὲ βούλομαι
 καὶ τὴν γυναῖκα καὶ τὸν υἱὸν τὸν μόνον, 250
 ὃν ἐγὼ φιλῶ μάλιστα μετὰ σέ. ΠΑ. πείθομαι.
 ΧΡΕ. τί γὰρ ἂν τις οὐχὶ πρὸς σὲ τάληθ' ἔλεγοι;
 ΚΑΡ. ὦ πολλὰ δὴ τῷ δεσπότῃ ταῦτ' ὅν τιμιον φαγόντες,
 ἄνδρες φίλοι καὶ δημόται καὶ τοῦ πονεῖν ἐρασταί,
 ἵτ' ἐγκονεῖτε, σπεύδεθ', ὥς ὁ καιρὸς οὐχὶ μέλλειν, 255
 ἀλλ' ἔστ' ἐπ' αὐτῆς τῆς ἀκμῆς, ἣ δεῖ παρόντ' ἀμύνειν.
 ΧΟΡ. οὐκ οὐν ὀρᾷς ὀρμωμένους ἡμᾶς πάλαι προθύμως,
 ὥς εἰκός ἐστιν ἀσθενεῖς γέροντας ἄνδρας ἥδη;
 σὺ δ' ἀξιοῖς ἴσως με θεῖν, πρὶν ταῦτα καὶ φράσαι μοι
 ὅτου χάριν μ' ὁ δεσπότης ὁ σὸς κέκληκε δεῦρο. 260
 ΚΑΡ. οὐκ οὐν πάλα δῆπου λέγω; σὺ δ' αὐτὸς οὐκ ἀκούεις.
 ὁ δεσπότης γάρ φησιν ὑμᾶς ἡδέως ἅπαντας
 ψυχροῦ βίου καὶ δυσκόλου ζήσῃν ἀπαλλαγέντας.
 ΧΟΡ. ἔστιν δὲ δὴ τί καὶ πόθεν τὸ πρᾶγμα τοῦθ' ὃ φησιν;
 ΚΑΡ. ἔχων ἀφίκται δεῦρο πρεσβύτην τιν', ὃ πονηροί, 265
 ῥυπῶντα, κυφόν, ἄθλιον, ῥυσόν, μαδῶντα, νωδόν.
 ΧΟΡ. ὦ χρυσὸν ἀγγείλας ἐπῶν, πῶς φῆς; πάλιν φράσον μοι.

δηλοῖς γὰρ αὐτὸν σωρὸν ἤκειν χρημάτων ἔχοντα.

ΚΑΡ. πρεσβυτικῶν μὲν οὖν κακῶν ἔγωγ' ἔχοντα σωρόν. 270

ΧΟΡ. μὴν ἀξιοῖς φενακίσας ἡμᾶς ἀπαλλαγῆναι
ἀζήμιος, καὶ ταῦτ' ἐμοῦ βακτηρίαν ἔχοντος;

ΚΑΡ. πάντως γὰρ ἄνθρωπον φύσει τοιοῦτον εἰς τὰ πάντα
ἡγείσθῃ μ' εἶναι κούδεν ἂν νομίζεθ' ὕγιες εἰπεῖν;

ΧΟΡ. ὡς σεμνὸς οὐπίτριπτος· αἱ κνήμαι δέ σου βοῶσιν 275
ιοῦ ἰοῦ, τὰς χοίνικας καὶ τὰς πέδας ποθοῦσαι.

ΚΑΡ. ἐν τῇ σορῷ νυνὶ λαχὼν τὸ γράμμα σου δικάζεις,
σὺ δ' οὐ βαδίζεις; ὁ δὲ Χάρων τὸ ξύμβολον δίδωσιν.

ΧΟΡ. διαρραγείης. ὡς μόθων εἶ καὶ φύσει κόβαλος,
δοῖς φενακίζεις, φράσαι δ' οὐπω τέτληκας ἡμῖν 280
[ὅτου χάριν μ' ὁ δεσπότης ὁ σὸς κέκληκε δεῦρο·]
οἱ πολλὰ μοχθήσαντες, οὐκ οὔσης σχολῆς, προθύμως
δεῦρ' ἤλθομεν, πολλῶν θύμων ρίζας διεκπερῶντες.

ΚΑΡ. ἀλλ' οὐκέτ' ἂν κρύναιμι. τὸν Πλούτον γάρ, ὦνδρες, ἦκει
ἄγων ὁ δεσπότης, ὃς ὑμᾶς πλουσίους ποιήσει. 285

ΧΟΡ. ὄντως γὰρ ἔστι πλουσίους ἅπασιν ἡμῖν εἶναι;

ΚΑΡ. νῆ τοὺς θεούς, Μίδας μὲν οὖν, ἦν ὧτ' ὄνου λάβητε.

ΧΟΡ. ὡς ἡδομαι καὶ τέρπομαι καὶ βούλομαι χορεύσαι
ὑφ' ἡδονῆς, εἴπερ λέγεις ὄντως σὺ ταῦτ' ἀληθῆ.

ΚΑΡ. καὶ μὴν ἐγὼ βουλήσομαι θρεττανελὸ τὸν Κύκλωπα 290
μιμούμενος καὶ τοῖν ποδοῖν ὥδι παρενσαλεύων
ὑμᾶς ἄγειν. ἀλλ' εἴα τέκεα θαμίν' ἐπαναβοῶντες
βληχώμενοί τε προβατίων
αἰγῶν τε κιναβρώντων μέλη,
ἔπεσθε. 295

ΧΟΡ. ἡμεῖς δέ γ' αὖ ζητήσομεν θρεττανελὸ τὸν Κύκλωπα
βληχώμενοι, σὲ τουτονὶ πινῶντα καταλαβόντες,
πήραν ἔχοντα λάχανά τ' ἄγρια δροσερά, κραιπαλῶντα,
ἡγούμενον τοῖς προβατίοις,
εἰκῇ δὲ καταδαρθέντα που, 300
μέγαν λαβόντες ἡμμένον σφηκίσκον ἐκτυφλῶσαι.

- ΚΑΡ. ἐγὼ δὲ τὴν Κίρκην γε τὴν τὰ φάρμακ' ἀνακυκῶσαν,
 ἢ τοὺς ἐταίρους τοῦ Φιλωνίδου ποτ' ἐν Κορίνθῳ
 ἔπεισεν ὡς ὄντας κάπρους
 μεμαγμένον σκῶρ ἐσθίειν, αὐτὴ δ' ἔματτεν αὐτοῖς, 305
 μιμήσομαι πάντας τρόπους·
 ὑμεῖς δὲ γρυλίζοντες ὑπὸ φιληδίας
 ἔπεσθε μητρὶ χοῖροι.
- ΧΟΡ. οὐκοῦν σὲ τὴν Κίρκην γε τὴν τὰ φάρμακ' ἀνακυκῶσαν
 καὶ μαγαγεύουσαν μολύνουσάν τε τοὺς ἐταίρους, 310
 λαβόντες ὑπὸ φιληδίας
 τὸν Λαρτίου μιμούμενοι κρεμῶμεν,
 μινθώσομέν θ' ὥσπερ τράγου
 τὴν ῥίνα· σὺ δ' Ἀρίστυλλος ὑποχάσκων ἐρεῖς·
 ἔπεσθε μητρὶ χοῖροι. 315
- ΚΑΡ. ἄγ' εἰα νῦν τῶν σκωμμάτων ἀπαλλαγέντες ἤδη
 ὑμεῖς ἐπ' ἄλλ' εἶδος τρέπεσθ',
 ἐγὼ δ' ἰὼν ἤδη λάθρα
 βουλήσομαι τοῦ δεσπότης
 λαβὼν τιν' ἄρτον καὶ κρέας 320
 μασώμενος τὸ λοιπὸν οὕτω τῷ κόπῳ ξυνεῖναι.

ΧΟΡΟΥ.

- ΧΡΕ. χαίρειν μὲν ὑμᾶς ἐστίν, ὧνδρες δημόται,
 ἀρχαῖον ἤδη προσαγορεύειν καὶ σαπρόν·
 ἀσπάζομαι δ', ὅτι ἡ προθύμως ἤκετε
 καὶ συντεταμένως κού κατεβλακευμένως. 325
 ὅπως δέ μοι καὶ τᾶλλα συμπαραστάται
 ἔσεσθε καὶ σωτήρες ὄντως τοῦ θεοῦ.
- ΧΟΡ. θάρρει· βλέπειν γὰρ ἀντικρυς δόξεις μ' Ἄρη.
 δεινὸν γάρ, εἰ τριωβόλου μὲν εἶνεκα
 ὥστ' ἐζόμεσθ' ἐκάστοτ' ἐν τῇ κλησίᾳ, 330
 αὐτὸν δὲ τὸν Πλούτον παρείην τῷ λαβεῖν.
- ΧΡΕ. καὶ μὴν ὁρῶ καὶ Βλεψίδημον τουτονὶ

- προσιόντα· δηλὸς δ' ἐστὶν ὅτι τοῦ πράγματος ἀκήκοέν τι τῇ βαδίσει καὶ τῷ τάχει.
- ΒΑΕ. τί ἂν οὖν τὸ πρᾶγμ' εἴη; πόθεν καὶ τίνι τρόπῳ 335
Χρεμύλος πεπλούτηκ' ἐξαπίνης; οὐ πείθομαι.
καίτοι λόγος γ' ἦν νῆ τὸν Ἡρακλέα πολλὸς
ἐπὶ τοῖσι κουρείοισι τῶν καθημένων,
ὥς ἐξαπίνης ἀνὴρ γεγένηται πλούσιος.
ἔστιν δέ μοι τοῦτ' αὐτὸ θαυμάσιον, ὅπως 340
χρηστόν τι πράττων τοὺς φίλους μεταπέμπεται.
οὐκ οὐν ἐπιχώριόν γε πρᾶγμ' ἐργάζεται.
- ΧΡΕ. ἀλλ' οὐδὲν ἀποκρύψας ἐρῶ· νῆ τοὺς θεούς,
ὦ Βλεψίδημ', ἄμεινον ἢ χθὲς πράττομεν,
ὥστε μετέχειν ἔξεστιν· εἰ γὰρ τῶν φίλων. 345
- ΒΑΕ. γέγονας δ' ἄληθώς, ὥς λέγουσι, πλούσιος;
ΧΡΕ. ἔσομαι μὲν οὖν αὐτίκα μάλ', ἣν θεὸς θέλῃ.
ἐνὶ γάρ τις, ἐνὶ κίνδυνος ἐν τῷ πράγματι.
- ΒΑΕ. ποῖός τις; ΧΡΕ. οἶος, ΒΑΕ. λέγ' ἀνύσας ὃ τι φῆς ποτε.
ΧΡΕ. ἦν μὲν κατορθώσωμεν, εὖ πράττειν αἰεί· 350
ἦν δὲ σφαλῶμεν, ἐπιτετρίφθαι τὸ παράπαν.
- ΒΑΕ. τουτὶ πονηρὸν φαίνεται τὸ φορτίον,
καί μ' οὐκ ἀρέσκει. τό τε γὰρ ἐξαίφνης ἄγαν
οὕτως ὑπερπλουτεῖν, τὸ δ' αὖ δεδοικέναι
πρὸς ἀνδρὸς οὐδὲν ὑγιές ἐστ' ἐργασμένου. 355
- ΧΡΕ. πῶς δ' οὐδὲν ὑγιές; ΒΑΕ. εἴ τι κεκλοφῶς νῆ Δία
ἐκείθεν ἡκεις ἀργύριον ἢ χρυσίον
παρὰ τοῦ θεοῦ, κᾶπειτ' ἴσως σοι μεταμέλει.
- ΧΡΕ. Ἀπολλὸν ἀποτρόπαιε, μὰ Δί' ἐγὼ μὲν οὐ.
ΒΑΕ. παῦσαι φλυαρῶν, ὦγάθ'. οἶδα γὰρ σαφῶς. 360
ΧΡΕ. σὺ μὴδὲν εἰς ἔμ' ὑπονόει τοιουτονί.
ΒΑΕ. φεῦ· ὥς οὐδὲν ἀτεχνῶς ὑγιές ἐστὶν οὐδενός,
ἀλλ' εἰς τοῦ κέρδους ἅπαντες ἥττονες.
- ΧΡΕ. οὐ τοι μὰ τὴν Δήμητρ' ὑγιαίνειν μοι δοκεῖς.
ΒΑΕ. ὥς πολλὸν μεθέστηχ' ὧν πρότερον εἶχεν τρόπων. 365

- XPE. μελαγχολῶς, ὠνθρωπε, νῆ τὸν οὐρανόν.
 BAE. ἀλλ' οὐδὲ τὸ βλέμμ' αὐτὸ κατὰ χώραν ἔχει,
 ἀλλ' ἐστὶν ἐπιδηλον τί πεπανούργηχ' ὅτι.
 XPE. σὺ μὲν οἶδ' ὃ κρώζεις· ὥς ἐμοῦ τι κεκλοφότος
 ζητεῖς μεταλαβεῖν. BAE. μεταλαβεῖν ζητῶ; τίνος; 370
 XPE. τὸ δ' ἐστὶν οὐ τοιοῦτον, ἀλλ' ἑτέρως ἔχον.
 BAE. μὴν οὐ κέκλοφας, ἀλλ' ἥρπακας; XPE. κακοδαιμονῶς.
 BAE. ἀλλ' οὐδὲ μὴν ἀπεστέρηκας γ' οὐδένα;
 XPE. οὐ δῆτ' ἔγωγ'. BAE. ὦ Ἡράκλεις, φέρε, ποῖ τις ἂν
 τράποιτο; τάληθές γὰρ οὐκ ἐθέλει φράσαι 375
 XPE. κατηγορεῖς γὰρ πρὶν μαθεῖν τὸ πρᾶγμα μου.
 BAE. ὦ τάν, ἐγὼ τοι τοῦτ' ἀπὸ σμικροῦ πάννυ
 ἐθέλω διαπρᾶξαι πρὶν πυθέσθαι τὴν πόλιν,
 τὸ στόμ' ἐπιβύσας κέρμασιν τῶν ῥητόρων.
 XPE. καὶ μὴν φίλως γ' ἂν μοι δοκεῖς νῆ τοὺς θεοὺς 380
 τρεῖς μνᾶς ἀναλώσας λογίσασθαι δώδεκα.
 BAE. ὀρῶ τιν' ἐπὶ τοῦ βήματος καθεδούμενον,
 ἱκετηρίαν ἔχοντα μετὰ τῶν παιδίων
 καὶ τῆς γυναικός, κοῦ διοίσοντ' ἀντικρυς
 τῶν Ἡρακλειδῶν οὐδ' ὁτιοῦν τῶν Παμφίλων. 385
 XPE. οὐκ, ὦ κακοδαιμον, ἀλλὰ τοὺς χρηστοὺς μόνους
 ἔγωγε καὶ τοὺς δεξιούς καὶ σώφρονας
 ἀπαρτὶ πλουτῆσαι ποιήσω. BAE. τί σὺ λέγεις;
 οὕτω πάννυ πολλὰ κέκλοφας; XPE. οἴμοι τῶν κακῶν,
 ἀπολείς. BAE. σὺ μὲν οὖν σεαυτόν, ὥς γ' ἐμοὶ δοκεῖς. 390
 XPE. οὐ δῆτ', ἐπεὶ τὸν Πλοῦτον, ὦ μοχθηρὲ σύ,
 ἔχω. BAE. σὺν Πλοῦτον; ποῖον; XPE. αὐτὸν τὸν θεόν.
 BAE. καὶ ποῦ' στιν; XPE. ἔνδον. BAE. ποῦ; XPE. παρ'
 ἐμοί. BAE. παρὰ σοί; XPE. πάννυ.
 BAE. οὐκ ἐς κόρακας; Πλοῦτος παρὰ σοί; XPE. νῆ τοὺς θεοὺς.
 BAE. λέγεις ἀληθῆ; XPE. φημί. BAE. πρὸς τῆς Ἑστίας; 395
 XPE. νῆ τὸν Ποσειδῶ. BAE. τὸν θαλάττιον λέγεις;
 XPE. εἰ δ' ἔστιν ἕτερός τις Ποσειδῶν, τὸν ἕτερον.

- ΒΑΕ.** εἴτ' οὐ διαπέμψεις καὶ πρὸς ἡμᾶς τοὺς φίλους;
ΧΡΕ. οὐκ ἔστι πω τὰ πράγματ' ἐν τούτῳ. **ΒΑΕ.** τί φῆς;
οὐ τῇ μεταδούναι; **ΧΡΕ.** μὰ Δία. δεῖ γὰρ πρῶτα
ΒΑΕ. τί; 400
- ΧΡΕ.** βλέψαι ποιῆσαι νῶ. **ΒΑΕ.** τίνα βλέψαι; φράσον.
ΧΡΕ. τὸν Πλούτον ὡς τὸ πρότερον ἐνί γέ τῃ τρόπῳ.
ΒΑΕ. τυφλὸς γὰρ ὄντως ἐστί; **ΧΡΕ.** νῆ τὸν οὐρανόν.
ΒΑΕ. οὐκ ἐτὸς ἄρ' ὡς ἔμ' ἦλθεν οὐδεπώποτε.
ΧΡΕ. ἀλλ' ἦν θεοὶ θέλωσι, νῦν ἀφίξεται. 405
- ΒΑΕ.** οὐκουν ἱατρὸν εἰσαγαγεῖν ἐχρήν τινά;
ΧΡΕ. τίς δῆτ' ἱατρός ἐστι νῦν ἐν τῇ πόλει;
οὔτε γὰρ ὁ μισθὸς οὐδὲν ἔτ' ἔστ' οὔθ' ἡ τέχνη.
ΒΑΕ. σκοπῶμεν. **ΧΡΕ.** ἀλλ' οὐκ ἔστιν. **ΒΑΕ.** οὐδ' ἐμοὶ δοκεῖ.
ΧΡΕ. μὰ Δί', ἀλλ' ὅπερ πάλαι παρεσκευάζομην 410
ἐγώ, κατακλίνειν αὐτὸν εἰς Ἀσκληπιοῦ
κράτιστόν ἐστι. **ΒΑΕ.** πολὺ μὲν οὖν νῆ τοὺς θεούς.
μή νυν διάτριβ', ἀλλ' ἄννε πράττων ἐν γέ τι.
ΧΡΕ. καὶ μὴν βαδίξω. **ΒΑΕ.** σπεῦδέ νυν. **ΧΡΕ.** τοῦτ' αὐτὸ δρώ.
ΠΕΝ. ὦ θερμὸν ἔργον κἀνόσιον καὶ παράνομον 415
τολμῶντε δρᾶν ἀνθρωπαρίῳ κακοδαίμονε,
ποῖ ποῖ; τί φεύγετ'; οὐ μενῆτον; **ΒΑΕ.** Ἡράκλειε.
ΠΕΝ. ἐγὼ γὰρ ὑμᾶς ἐξολῶ κακοὺς κακῶς
τόλμημα γὰρ τολμᾶτον οὐκ ἀνασχετόν,
ἀλλ' οἷον οὐδεὶς ἄλλος οὐδεπώποτε 420
οὔτε θεὸς οὔτ' ἀνθρώπος· ὥστ' ἀπολώλατον.
ΧΡΕ. σὺ δ' εἰ τίς; ὥχρ᾽ αὖ μὲν γὰρ εἶναί μοι δοκεῖς.
ΒΑΕ. ἴσως Ἑρινύς ἐστιν ἐκ τραγῳδίας·
βλέπει γέ τοι μανικόν τι καὶ τραγῳδικόν.
ΧΡΕ. ἀλλ' οὐκ ἔχει γὰρ δᾶδας. **ΒΑΕ.** οὐκοῦν κλαύσεται. 425
ΠΕΝ. οἴεσθε δ' εἶναι τίνα με; **ΧΡΕ.** πανδοκεῦτριαν,
ἥ λεκιθόπωλιν. οὐ γὰρ ἂν τοσουτονὶ
ἐνέκραγες ἡμῖν οὐδὲν ἡδικημένην.
ΠΕΝ. ἄληθες; οὐ γὰρ δεινότατα δεδράκατον,

- ζητούντες ἐκ πάσης με χώρας ἐκβαλεῖν; 430
- XPE. οὐκουν ὑπόλοιπόν σοι τὸ βάραθρον γίγνεται;
ἀλλ' ἥτις εἰ λέγειν σ' ἐχρῆν αὐτίκα μάλα.
- ΠEN. ἡ σφῶ ποιήσω τήμερον δοῦναι δίκην
ἀνθ' ὧν ἐμὲ ζητεῖτον ἐνθένδ' ἀφανίσαι.
- BAE. ἀρ' ἐστὶν ἡ καπηλὶς ἡκ τῶν γειτόνων,
ἡ ταῖς κοτύλαις ἀεὶ με διαλυμαίνεται; 435
- ΠEN. Πενία μὲν οὖν, ἡ σφῶν ξυνοικῶ πόλλ' ἔτη.
- BAE. ἀναξ Ἄπολλον καὶ θεοί, ποῖ τις φῦγη;
- XPE. οὗτος, τί δρᾷς; ὦ δειλότατον σὺ θηρίον,
οὐ παραμένεις; BAE. ἡκιστα πάντων. XPE. οὐ μενεῖς; 440
- ἀλλ' ἄνδρε δύο γυναῖκα φεύγομεν μίαν;
- BAE. Πενία γάρ ἐστιν, ὦ πονήρ', ἥς οὐδαμοῦ
οὐδὲν πέφυκε ζῶον ἐξωλέστερον.
- XPE. στήθ', ἀντιβολῶ σε, στήθι. BAE. μὰ Δί' ἐγὼ μὲν οὐ.
- XPE. καὶ μὴν λέγω, δεινότατον ἔργον παρὰ πολὺ 445
ἔργων ἀπάντων ἐργασόμεθ', εἰ τὸν θεὸν
ἔρημον ἀπολιπόντε ποι φευγούμεθα
τηνδὶ δεδιότε, μηδὲ διαμαχούμεθα.
- BAE. ποίοις ὅπλοισιν ἡ δυνάμει πεποιθότες;
ποῖον γὰρ οὐ θώρακα, ποίαν δ' ἀσπίδα 450
οὐκ ἐνέχυρον τίθησιν ἡ μαρωτάτη;
- XPE. θάρρει· μόνος γὰρ ὁ θεὸς οὗτος οἶδ' ὅτι
τροπαῖον ἂν στήσαιοι τῶν ταύτης τρόπων.
- ΠEN. γρύζειν δὲ καὶ τολμᾶτον, ὦ καθάρματε,
ἐπ' αὐτοφώρῳ δεινὰ δρῶντ' εἰλημμένω; 455
- XPE. σὺ δ', ὦ κάκιωτ' ἀπολουμένη, τί λοιδορεῖ
ἡμῖν προσελοῦς οὐδ' ὅτιοις ἀδικουμένη;
- ΠEN. οὐδὲν γάρ, ὦ πρὸς τῶν θεῶν, νομίζετε
ἀδικεῖν με τὸν Πλούτον ποιεῖν πειρωμένω
βλέψαι πάλιν; XPE. τί οὖν ἀδικούμεν τοῦτό σε, 460
εἰ πᾶσιν ἀνθρώποισιν ἐκπορίζομεν
ἀγαθόν; ΠEN. τί δ' ἂν ὑμεῖς ἀγαθὸν ἐξεύροιθ'; XPE. ὅτι;

σέ πρῶτον ἐκβαλόντες ἐκ τῆς Ἑλλάδος.

ΠΕΝ. ἔμ' ἐκβαλόντες; καὶ τί ἂν νομίζετε
κακὸν ἐργάσασθαι μείζον ἀνθρώποις; **ΧΡΕ.** ὅ τι; 465
εἰ τοῦτο δρᾶν μέλλοντες ἐπιλαθοίμεθα.

ΠΕΝ. καὶ μὴν περὶ τούτου σφῶν ἐθέλω δοῦναι λόγον
τὸ πρῶτον αὐτοῦ· κἂν μὲν ἀποφῆνῃ μόνην
ἀγαθῶν ἀπάντων οὖσαν αἰτίαν ἐμέ
ὑμῖν δι' ἐμέ τε ζῶντας ὑμᾶς· εἰ δὲ μή, 470
ποιεῖτον ἤδη τοῦθ' ὅ τι ἂν ὑμῖν δοκῇ.

ΧΡΕ. ταυτὶ σὺ τολμᾷς, ὦ μιαρωπάτη, λέγειν;

ΠΕΝ. καὶ σύ γε διδάκου· πάνυ γὰρ οἶμαι βραδίως
ἅπανθ' ἀμαρτάνοντά σ' ἀποδείξειν ἐγώ,
εἰ τοὺς δικαίους φῆς ποιήσειν πλουσίους. 475

ΧΡΕ. ὦ τύμπανα καὶ κύφωνες οὐκ ἀρήξετε;

ΠΕΝ. οὐ δεῖ σχετλιάζειν καὶ βοᾶν πρὶν ἂν μάθῃς.

ΧΡΕ. καὶ τίς δύναται ἂν μὴ βοᾶν ἰὺ ἰὺ
τοιαῦτ' ἀκούων; **ΠΕΝ.** ὅστις ἐστὶν εὖ φρονῶν.

ΧΡΕ. τί δητὰ σοι τίμημ' ἐπιγράψω τῇ δίκῃ, 480
ἐὰν ἀλφῆς; **ΠΕΝ.** ὅ τι σοι δοκεῖ. **ΧΡΕ.** καλῶς λέγεις.

ΠΕΝ. τὸ γὰρ αὐτ', ἐὰν ἡττῷσθε, καὶ σφῶν δεῖ παθεῖν.

ΧΡΕ. ἱκανοὺς νομίζεις δῆτα θανάτους εἵκοσιν;

ΒΛΕ. ταύτῃ γε· νῶν δὲ δύο' ἀποχρήσουσιν μόνω.

ΠΕΝ. οὐκ ἂν φθάνοιτον τοῦτο πράττοντ'· ἡ τί γὰρ 485
ἔχει τις ἂν δίκαιον ἀντειπεῖν ἔτι;

ΧΟΡ. ἄλλ' ἤδη χρῆν τι λέγειν ὑμᾶς σοφὸν ᾧ νικήσετε τῇδὲ
ἐν τοῖσι λόγοις ἀντιλέγοντες· μαλακὸν δ' ἐνδώσετε μηδέν.

ΧΡΕ. φανερόν μὲν ἐγωγ' οἶμαι γινῶναι τοῦτ' εἶναι πᾶσιν ὁμοίως,
ὅτι τοὺς χρηστοὺς τῶν ἀνθρώπων εὖ πράττειν ἐστὶ δι-
καιον, 490

τοὺς δὲ πονηροὺς καὶ τοὺς ἄθεους τούτων τάναντία δῆπου.
τοῦτ' οὖν ἡμεῖς ἐπιθυμοῦντες μόλις εὗρομεν ὥστε γενέσθαι
βούλευμα καλὸν καὶ γενναῖον καὶ χρήσιμον εἰς ἅπαν ἔργον.
ἦν γὰρ ὁ Πλούτος νυνὶ βλέψῃ καὶ μὴ τυφλὸς ὢν περινοστῇ,

ὥς τοὺς ἀγαθοὺς τῶν ἀνθρώπων βαδιεῖται κοῦκ ἀπο-
 λείπει, 495
 τοὺς δὲ πονηροὺς καὶ τοὺς ἀθέους φευξέεται· κῆτα ποιήσει
 πάντας χρηστοὺς καὶ πλουτοῦντας δήπου τά τε θεῖα σέ-
 βοντας.

καίτοι τούτου τοῖς ἀνθρώποις τίς ἂν ἐξεύροι ποτ' ἄμεινον ;
 ΒΑΕ. οὐδεὶς ἂν· ἐγὼ τούτου μάρτυς· μηδὲν ταύτην γ' ἀνερῶτα.
 ΧΡΕ. ὥς μὲν γὰρ νῦν ἡμῖν ὁ βίος τοῖς ἀνθρώποις διάκειται, 500
 τίς ἂν οὐχ ἡγοῖτ' εἶναι μανίαν, κακοδαίμονίαν τ' ἔτι μᾶλλον ;
 πολλοὶ μὲν γὰρ τῶν ἀνθρώπων ὄντες πλουτοῦσι πονηροί,
 ἀδίκως αὐτὰ ξυλλεξάμενοι· πολλοὶ δ' ὄντες πᾶν χρηστοῦ
 πράττουσι κακῶς καὶ πεινώσιν μετὰ σοῦ τε τὰ πλείστα
 σύνεισιν.

οὐκ οὖν εἶναί φημι, εἰ παύσαι ταῦτ' ἀμβλέψας ποθ' ὁ
 Πλούτος, 505

ὁδὸν ἣν τις ἰὼν τοῖς ἀνθρώποις ἀγάθ' ἂν μείζω πορίσειεν.
 ΠΕΝ. ἀλλ' ὦ πάντων ῥᾶστ' ἀνθρώπων ἀναπεισθέντ' οὐχ ὑγιαίνειν
 δύο πρεσβύτα, ξυνθιασώτα τοῦ ληρεῖν καὶ παραπαίειν,
 εἰ τοῦτο γένοιθ' ὁ ποθεῖθ' ὑμεῖς, οὐ φημι ἂν λυσιτελεῖν
 σφῶν.

εἰ γὰρ ὁ Πλούτος βλέψει πάλιν διανεμίεν τ' ἴσον
 αὐτόν, 510

οὔτε τέχνην ἂν τῶν ἀνθρώπων οὐτ' ἂν σοφίαν μελετῇ
 οὐδεὶς· ἀμφοῖν δ' ὑμῖν τούτοις ἀφανισθέντοις ἐβελήσει
 τίς χαλκεύειν ἢ ναυπηγεῖν ἢ ράπτειν ἢ τροχοποιεῖν
 ἢ σκυτοτομεῖν ἢ πλινθουργεῖν ἢ πλύνειν ἢ σκυλοδεψεῖν
 ἢ γῆς ἀρότροις ῥήξας δάπεδον καρπὸν Διὸς θερί-
 σασθαι, 515

ἣν ἐξῇ ζῆν ἀργοῖς ὑμῖν τούτων πάντων ἀμελοῦσιν ;
 ΧΡΕ. λῆρον ληρεῖς· ταῦτα γὰρ ἡμῖν πάνθ' ὅσα νῦν δὴ κατ-
 ἐλεξας

οἱ θεράποντες μοχθήσουσιν. ΠΕΝ. πόθεν οὖν ἔξεις θερά-
 ποντας ;

- ΧΡΕ.** ὠνησόμεθ' ἀργυρίου δήπου. **ΠΕΝ.** τίς δ' ἔσται πρῶτον ὁ
 πωλῶν,
 ὅταν ἀργύριον κακέινος ἔχῃ; **ΧΡΕ.** κερδαίνειν βουλό-
 μένος τις 520
 ἔμπορος ἦκων ἐκ Θετταλίας παρ' ἀπίστων ἀνδραποδιστῶν.
ΠΕΝ. ἀλλ' οὐδ' ἔσται πρῶτον ἀπάντων οὐδείς οὐδ' ἀνδραποδιστῆς
 κατὰ τὸν λόγον ὃν σὺ λέγεις δήπου. τίς γὰρ πλουτῶν
 ἐθελήσει
 κινδυνεύων περὶ τῆς ψυχῆς τῆς αὐτοῦ τοῦτο ποιῆσαι;
 ὥστ' αὐτὸς ἀροῦν ἐπαναγκασθεῖς καὶ σκάπτειν τᾶλλα τε
 μοχθεῖν 525
 ὀδυνηρότερον τρίψεις βίοντον πολὺ τοῦ νῦν. **ΧΡΕ.** ἐς κε-
 φαλήν σοί.
ΠΕΝ. ἔτι δ' οἶχ' ἔξεις οὗτ' ἐν κλίνῃ καταδαρθεῖν· οὐ γὰρ ἔσονται·
 οὗτ' ἐν δάπισιν· τίς γὰρ ὑφαίνειν ἐθελήσει χρυσίου ὄντος;
 οὔτε μύροις μύρισαι στακτοῖς, ὅπότεν νύμφην ἀγά-
 γησθον·
 οὐθ' ἱματίων βαπτῶν δαπάναις κοσμηῆσαι ποικιλομόρ-
 φων. 530
 καίτοι τί πλέον πλουτεῖν ἔσται τούτων πάντων ἀποροῦντα;
 παρ' ἐμοῦ δ' ἔστιν ταῦτ' εὐπορα πάνθ' ὑμῖν ὣν δεῖσθον
 ἐγὼ γὰρ
 τὸν χειροτέχνην ὥσπερ δέσποιν' ἐπαναγκάζουσα κάθημαι
 διὰ τὴν χρεῖαν καὶ τὴν πενίαν ζητεῖν ὅπόθεν βίον ἔξει.
ΧΡΕ. σὺ γὰρ ἂν πορίσαι τί δύναι' ἀγαθόν, πλὴν φεῳδων ἐκ βα-
 λανείου 535
 καὶ παιδαρίων ὑποπεινώντων καὶ γραϊδίων κολοσυρτόν;
 φθειρῶν τ' ἀριθμὸν καὶ κωνόπων καὶ ψυλλῶν οὐδὲ λέγω σοι
 ὑπὸ τοῦ πληθους, αἱ βομβοῦσαι περὶ τὴν κεφαλὴν ἀνῶσιν,
 ἐπεγεύρουσαι καὶ φράζουσαι, πεινήσεις, ἀλλ' ἐπανίστω.
 πρὸς δέ γε τούτοις ἀνθ' ἱματίου μὲν ἔχειν ῥάκος· ἀντὶ δὲ
 κλίνης 540
 στιβάδα σχοίνων κόρων μεστήν, ἥ τοὺς εὐδοντας ἐγείρει·

καὶ φορμὸν ἔχειν ἀντὶ τάπητος σαπρόν· ἀντὶ δὲ προσκε-
φαλαίου,

λίθον εὐμεγέθη πρὸς τῇ κεφαλῇ· σιτεῖσθαι δ' ἀντὶ μὲν ἄρτων
μαλάχης πτόρθους, ἀντὶ δὲ μάξης φυλλεῖ' ἰσχνῶν ῥαφα-
νίδων,

ἀντὶ δὲ θράνου στάμνου κεφαλὴν κατεαγότος, ἀντι δὲ μάκ-
τρας 545

πιθάκης πλευρὰν ἐρρωγυῖαν καὶ ταύτην. ἄρά γε πολλῶν
ἀγαθῶν πᾶσιν τοῖς ἀνθρώποις ἀποφαίνω σ' αἴτιον οὔσαν;

ΠΕΝ. σὺ μὲν οὐ τὸν ἐμὸν βίον εἴρηκας, τὸν τῶν πτωχῶν δ' ὑπε-
κρούσω.

ΧΡΕ. οὐκοῦν δήπου τῆς πτωχείας πενίαν φαμὲν εἶναι ἀδελφὴν.

ΠΕΝ. ὑμεῖς γ' οἵπερ καὶ Θρασυβούλῃ Διονύσιον εἶναι ὁμοῖον.
ἀλλ' οὐχ οὐμὸς τοῦτο πέπονθεν βίος οὐ μὰ Δι', οὐδέ γε
μέλλει. 551

πτωχοῦ μὲν γὰρ βίος, ὃν σὺ λέγεις, ζῆν ἔστιν μηδὲν ἔχοντα·
τοῦ δὲ πένητος ζῆν φειδόμενον καὶ τοῖς ἔργοις προσέχοντα,
περιγίγνεσθαι δ' αὐτῷ μηδέν, μὴ μέντοι μηδ' ἐπιλείπειν.

ΧΡΕ. ὥς μακαρίτην, ὦ Δάματερ, τὸν βίον αὐτοῦ κατέλεξας, 555
εἰ φεισάμενος καὶ μοχθήσας καταλείψει μηδὲ ταφῆναι.

ΠΕΝ. σκώπτειν πειρᾷ καὶ κωμῶδῆν τοῦ σπουδάζειν ἀμελήσας,
οὐ γινώσκων ὅτι τοῦ Πλούτου παρέχω βελτίονας ἄνδρας
καὶ τὴν γνώμην καὶ τὴν ἰδέαν. παρὰ τῷ μὲν γὰρ ποδ-
αγρῶντες

καὶ γαστρῶδεις καὶ παχύκνημοι καὶ πίνόνες εἰσιν ἀσελ-
γῶς, 560

παρ' ἐμοὶ δ' ἰσχνοὶ καὶ σφηκῶδεις καὶ τοῖς ἐχθροῖς ἀνιαιοί.

ΧΡΕ. ἀπὸ τοῦ λιμοῦ γὰρ ἴσως αὐτοῖς τὸ σφηκῶδες σὺ πορίζεις.

ΠΕΝ. περὶ σωφροσύνης ἥδη τοίνυν περανῶ σφῶν κἀναδιδάξω
ὅτι κοσμιότης οἰκεῖ μετ' ἐμοῦ, τοῦ Πλούτου δ' ἔστιν
ὑβρίζειν.

ΧΡΕ. πάννυ γοῦν κλέπτειν κόσμιόν ἐστιν καὶ τοὺς τοίχους διορύτ-
τειν. 565

- [ΒΑΕ. νῆ τὸν Δί', εἰ δεῖ λαβεῖν αὐτόν, πῶς οὐχὶ κόσμιόν ἐστι;]
- ΠΕΝ. σκέψαι τούτων ἐν ταῖς πόλεσιν τοὺς ῥήτορας, ὡς ὅποτεν μὲν ὦσι πένητες, περὶ τὸν δῆμον καὶ τὴν πόλιν εἰσὶ δίκαιοι, πλουτήσαντες δ' ἀπὸ τῶν κοινῶν παραχρήμ' ἄδικοι γεγένηνται,
- ἐπιβουλεύουσὶ τε τῷ πλήθει καὶ τῷ δήμῳ πολέμοισιν. 570
- ΧΡΕ. ἀλλ' οὐ ψεύδει τούτων γ' οὐδέν, καίπερ σφόδρα βάσκανος οὖσα.
- ἀτὰρ οὐχ ἥττον γ' οὐδὲν κλαύσει, μῆδὲν ταύτῃ γε κομήσης, ὅτιη ζῆτεῖς τοῦτ' ἀναπείθειν ἡμᾶς, ὥς ἔστιν ἀμείνων πενία πλούτου. ΠΕΝ. καὶ σύ γ' ἐλέγξαι μ' οὐπω δύνασαι περὶ τούτου,
- ἀλλὰ φλυαρεῖς καὶ πτερυγίζεις. ΧΡΕ. καὶ πῶς φεύγουσιν σ' ἅπαντες; 575
- ΠΕΝ. ὅτι βελτίους αὐτοὺς ποιῶ. σκέψασθαι δ' ἔστι μάλιστα ἀπὸ τῶν παίδων· τοὺς γὰρ πατέρας φεύγουσι, φρονούντας ἄριστα.
- αὐτοῖς. οὕτω διαγιγνώσκειν χαλεπὸν πρᾶγμ' ἐστὶ δίκαιον.
- ΧΡΕ. τὸν Δία φήσεις ἄρ' οὐκ ὀρθῶς διαγιγνώσκειν τὸ κράτιστον· κακείνος γὰρ τὸν πλοῦτον ἔχει. ΒΑΕ. ταύτην δ' ἡμῖν ἀποπέμπει. 580
- ΠΕΝ. ἀλλ' ὦ Κρονικαῖς λήμαις ὄντως λημώντες τὰς φρένας ἄμφω, ὁ Ζεὺς δῆπου πένεται, καὶ τοῦτ' ἤδη φανερώς σε διδάξω. εἰ γὰρ ἐπλούτει, πῶς ἂν ποίων τὸν Ὀλυμπικὸν αὐτὸς ἀγῶνα, ἵνα τοὺς Ἑλλήνας ἅπαντας αἰεὶ δι' ἔτους πέμπτου ξυναγείρει,
- ἀνεκέρυττεν τῶν ἀσκητῶν τοὺς νικῶντας στεφανώσας 585 κοτίνῃ στεφάνῃ; καίτοι χρυσῷ μᾶλλον ἐχρῆν, εἴπερ ἐπλούτει.
- ΧΡΕ. οὐκοῦν τούτῃ δῆπου δηλοῖ τιμῶν τὸν πλοῦτον ἐκείνος· φειδόμενος γὰρ καὶ βουλόμενος τούτου μῆδὲν δαπανᾶσθαι, λήρους ἀναδῶν τοὺς νικῶντας τὸν πλοῦτον ἐξ παρ' ἑαυτοῦ.
- ΠΕΝ. πολὺ τῆς πενίας πρᾶγμ' αἰσχρον ζῆτεῖς αὐτῷ περιάψαι, 590

εἰ πλούσιος ὢν ἀνελεύθερός ἐσθ' οὕτωςι καὶ φιλοκερδῆς.

ΧΡΕ. ἀλλὰ σέ γ' ὁ Ζεὺς ἐξολέσειεν κοτίνῳ στεφάνῳ στεφανώσας.

ΠΕΝ. τὸ γὰρ ἀντιλέγειν τολμᾶν ὑμῶς ὥς οὐ πάντ' ἐστ' ἀγὰθ' ὑμῖν
διὰ τὴν Πενίαν. ΧΡΕ. παρὰ τῆς Ἑκάτης ἔξεστιν τοῦτο
πυθέσθαι,

εἴτε τὸ πλουτεῖν εἴτε τὸ πεινῆν βέλτιον. φησὶ γὰρ αὕτη 595
τοὺς μὲν ἔχοντας καὶ πλουτοῦντας δεῖπνον προσάγειν κατὰ
μῆνα,

τοὺς δὲ πένητας τῶν ἀνθρώπων ἀρπάζειν πρὶν καταθεῖναι.
ἀλλὰ φθείρου καὶ μὴ γρύξῃς
ἔτι μῆδ' ὀτιοῦν.

οὐ γὰρ πείσεις, οὐδ' ἦν πείσῃς. 600

ΠΕΝ. ὦ πόλις Ἀργούς, κλύεθ' οἷα λέγει.

ΧΡΕ. Παύσωνα κάλει τὸν ξύσσιτον.

ΠΕΝ. τί πάθω τλήμων;

ΧΡΕ. ἔρρ' ἐς κόρακας θάττον ἀφ' ἡμῶν.

ΠΕΝ. εἰμι δὲ ποῖ γῆς; 605

ΧΡΕ. ἐς τὸν κύφων· ἀλλ' οὐ μέλλειν
χρῆσ', ἀλλ' ἀνύειν.

ΠΕΝ. ἦ μὴν ὑμεῖς γ' ἔτι μ' ἐνταυθοῖ
μεταπέμψεσθον.

ΧΡΕ. τότε νοστήσεις· νῦν δὲ φθείρου. 610
κρεῖττον γάρ μοι πλουτεῖν ἐστίν,
σέ δ' ἔαν κλάειν μακρὰ τὴν κεφαλὴν.

ΒΛΕ. νῆ Δί' ἐγὼ γοῦν ἐθέλω πλουτῶν
εὖωχεῖσθαι μετὰ τῶν παίδων
τῆς τε γυναικός, καὶ λουσάμενος 615
λιπαρὸς χωρῶν ἐκ βαλανείου
τῶν χειροτεχνῶν
καὶ τῆς Πενίας καταπαρδεῖν.

ΧΡΕ. αὕτη μὲν ἡμῖν ἡπίτριπτος οἴχεται. 620
ἐγὼ δὲ καὶ σύ γ' ὥς τάχιστα τὸν θεὸν
ἐγκατακλινούντ' ἄγωμεν εἰς Ἀσκληπιοῦ.

- ΒΑΕ.** καὶ μὴ διατρίβωμέν γε, μὴ πάλιν τις αὖ
ἐλθὼν διακωλύσῃ τι τῶν προὔργου ποιεῖν.
ΧΡΕ. παῖ Καρίων, τὰ στρώματ' ἐκφέρειν σ' ἐχρῆν,
αὐτόν τ' ἄγειν τὸν Πλούτον, ὡς νομίζεται,
καὶ τᾶλλ' ὅσ' ἐστὶν ἔνδον εὐτρεπισμένα. 625

ΧΟΡΟΥ.

- ΚΑΡ.** ὦ πλείστα Θησεῖοις μεμυστιλημένοι
γέροντες ἄνδρες ἐπ' ὀλιγίστοις ἀλφίτοις,
ὡς εὐτυχεῖθ', ὡς μακαρίως πεπράγατε,
ἄλλοι θ' ὅσοις μέτεστι τοῦ χρηστοῦ τρόπου. 630
ΧΟΡ. τί δ' ἐστὶν ὃ βέλτιστε τῶν σαυτοῦ φίλων;
φαίνει γὰρ ἦκειν ἄγγελος χρηστοῦ τίνος.
ΚΑΡ. ὁ δεσπότης πέπραγεν εὐτυχέστατα,
μᾶλλον δ' ὁ Πλόυτος αὐτός· ἀντὶ γὰρ τυφλοῦ
ἐξωμμάτῳ καὶ λελάμπρυνται κόρας,
Ἄσκληπιοῦ παιῶνος εὐμενοῦς τυχών. 635
ΧΟΡ. λέγεις μοι χαράν, λέγεις μοι βοάν.
ΚΑΡ. πάρεστι χαίρειν, ἦν τε βούλησθ' ἦν τε μῆ.
ΧΟΡ. ἀναβοάσομαι τὸν εὐπαιδα καὶ
μέγα βροτοῖσι φέγγος Ἄσκληπιόν. 640
ΓΥ. τίς ἡ βοή ποτ' ἐστίν; ἀρ' ἀπαγγελεῖ
χρηστόν τι; τοῦτο γὰρ ποθοῦσ' ἐγὼ πάλαι
ἔνδον κάθημαι περιμένονσα τουτονί.
ΚΑΡ. ταχέως ταχέως φέρ' ὀϊνον, ὃ δέσποιν', ἵνα
καὶ τῇ πῆγῃ· φιλεῖς δὲ δρῶσ' αὐτὸ σφόδρα·
ὡς ἀγαθὰ συλλήβδην ἀπαντὰ σοι φέρω. 645
ΓΥ. καὶ ποῦ 'στιν; **ΚΑΡ.** ἐν τοῖς λεγομένοις εἴσει τάχα.
ΓΥ. πέραινε τοῖνυν ὃ τι λέγεις ἀνύσας ποτέ.
ΚΑΡ. ἄκουε τοῖνυν, ὡς ἐγὼ τὰ πράγματα
ἐκ τῶν ποδῶν ἐς τὴν κεφαλὴν σοι πάντ' ἐρῶ. 650
ΓΥ. μὴ δῆτ' ἔμοιγ' ἐς τὴν κεφαλὴν. **ΚΑΡ.** μὴ τὰγαθὰ
ἂ νῦν γεγένηται; **ΓΥ.** μὴ μὲν οὖν τὰ πράγματα.

- ΚΑΡ.** ὡς γὰρ τάχιστ' ἀφικόμεθα πρὸς τὸν θεὸν
 ἄγοντες ἄνδρα τότε μὲν ἀθλιώτατον,
 νῦν δ' εἴ τιν' ἄλλον μακάριον κεύδαίμονα, 655
 πρῶτον μὲν αὐτὸν ἐπὶ θάλατταν ἤγομεν,
 ἔπειτ' ἐλούμεν. **ΓΥ.** νῆ Δί' εὐδαίμων ἄρ' ἦν
 ἀνὴρ γέρων ψυχρῇ θαλάττῃ λούμενος.
- ΚΑΡ.** ἔπειτα πρὸς τὸ τέμενος ἦμεν τοῦ θεοῦ.
 ἐπεὶ δὲ βωμῷ πόπανα καὶ θυλήματα 660
 καθωσιώθη μέλανος Ἡφαίστου φλογί,
 κατεκλίναμεν τὸν Πλούτον, ὥσπερ εἰκὸς ἦν
 ἡμῶν δ' ἕκαστος στιβάδα παρεκαττίετο.
- ΓΥ.** ἦσαν δέ τινες κἄλλοι δεόμενοι τοῦ θεοῦ ;
- ΚΑΡ.** εἰς μὲν γε Νεοκλείδης, ὃς ἐστὶ μὲν τυφλός, 665
 κλέπτων δὲ τοὺς βλέποντας ὑπερηκόντικεν
 ἕτεροί τε πολλοὶ παντοδαπὰ νοσήματα
 ἔχοντες· ὡς δὲ τοὺς λύχνους ἀποσβέσας
 ἡμῖν παρήγγειλ' ἐγκαθεύδειν τοῦ θεοῦ
 ὁ πρόπολος, εἰπὼν, ἦν τις αἰσθηταὶ ψόφου, 670
 σιγᾶν, ἅπαντες κοσμίως κατεκείμεθα.
 κἀγὼ καθεύδειν οὐκ ἐδυνάμην, ἀλλὰ με
 ἀθάρας χύτρα τις ἐξέπληττε κειμένη
 ὀλίγον ἄπωθεν τῆς κεφαλῆς τοῦ γραδίου,
 ἐφ' ἣν ἐπεθύμουν δαιμονίως ἐφερπύσαι. 675
 ἔπειτ' ἀναβλέψας ὁρῶ τὸν ἱερέα
 τοὺς φθοῖς ἀφαρπάζοντα καὶ τὰς ἰσχάδας
 ἀπὸ τῆς τραπέζης τῆς ἱερᾶς. μετὰ τοῦτο δὲ
 περιῆλθε τοὺς βωμοὺς ἅπαντας ἐν κύκλῳ,
 εἴ που πόπανον εἴη τι καταλελειμμένον· 680
 ἔπειτα ταῦθ' ἤγχιεν εἰς σάκταν τινά.
 κἀγὼ νομίσας πολλὴν ὀσίαν τοῦ πράγματος
 ἐπὶ τὴν χύτραν τὴν τῆς ἀθάρας ἀνίσταμαι.
- ΓΥ.** ταλάντατ' ἀνδρῶν, οὐκ ἐδεδοίκεις τὸν θεόν ;
- ΚΑΡ.** νῆ τοὺς θεοὺς ἔγωγε μὴ φθάσειέ με 685

- ἐπὶ τὴν χύτραν ἐλθὼν ἔχων τὰ στέμματα.
 ὁ γὰρ ἱερεὺς αὐτοῦ με προῦδιδάξατο.
 τὸ γραδίον δ' ὡς ᾗσθητό πού μου τὸν ψόφον,
 τὴν χεῖρ' ὑπερῆρε· κᾶτα συρίξας ἐγὼ
 ὁδᾶς ἐλαβόμην, ὡς παρείας ὦν ὄφεις. 690
 ἡ δ' εὐθέως τὴν χεῖρα πάλιν ἀνέσπασε,
 κατέκειτο δ' αὐτὴν ἐντυλίξας' ἡσυχῇ.
 κἀγὼ τότε ἤδη τῆς ἀθάρας πολλὴν ἔφλων·
 ἔπειτ' ἐπειδὴ μεστὸς ἦν, ἀνεπαλλόμην. 695
- ΓΥ.** ὁ δὲ θεὸς ὑμῖν οὐ προσήειν; **ΚΑΡ.** οὐδέπω.
 μετὰ ταῦτ' ἐγὼ μὲν εὐθὺς ἐνεκαλυψάμην
 δείσας, ἐκείνος δ' ἐν κύκλῳ τὰ νοσήματα
 σκοπῶν περιῆει πάντα κοσμίως πάνυ.
 ἔπειτα παῖς αὐτῷ λιθινὸν θυεῖδιον 710
 παρέθηκε καὶ δοῖδουκα καὶ κιβώτιον.
- ΓΥ.** λιθινόν; **ΚΑΡ.** μὰ Δί' οὐ δῆτ', οὐχὶ τό γε κιβώτιον.
ΓΥ. σὺ δὲ πῶς ἑώρας, ὦ κάκιστ' ἀπολούμενε,
 ὅς ἐγκεκαλύφθαι φῆς; **ΚΑΡ.** διὰ τοῦ τριβωνίου.
 ὅπως γὰρ εἶχεν οὐκ ὀλίγας μὰ τὸν Δία. 715
 πρῶτον δὲ πάντων τῷ Νεοκλείδῃ φάρμακον
 καταπλαστὸν ἐνεχείρησε τρίβειν, ἐμβαλὼν
 σκορόδων κεφαλὰς τρεῖς Τηνίων. ἔπειτ' ἔφλα
 ἐν τῇ θυείᾳ συμπαραιμγνύων ὅπῳ
 καὶ σχῖνον· εἴτ' ὅξει διέμενος Σφηττίῳ, 720
 κατέπλασεν αὐτοῦ τὰ βλέφαρ' ἐκστρέψας, ἵνα
 ὀδυνῶτο μᾶλλον. ὁ δὲ κεκραγὼς καὶ βοῶν
 ἔφευγ' ἀνῆξας· ὁ δὲ θεὸς γελάσας ἔφη·
 ἐνταῦθα νῦν κάθησο καταπεπλασμένος,
 ἵν' ἐπομνύμενον παύσω σε τῆς ἐκκλησίας. 725
- ΓΥ.** ὡς φιλόπολις τίς ἐσθ' ὁ δαίμων καὶ σοφός.
ΚΑΡ. μετὰ τοῦτο τῷ Πλούτῳ παρεκαθέζετο,
 καὶ πρῶτα μὲν δὴ τῆς κεφαλῆς ἐφήψατο,
 ἔπειτα καθαρὸν ἡμιτύβιον λαβὼν

- τὰ βλέφαρα περιέψησεν· ἡ Πανάκεια δὲ 730
κατεπέτασ' αὐτοῦ τὴν κεφαλὴν φοινικίδι
καὶ πᾶν τὸ πρόσωπον· εἶθ' ὁ θεὸς ἐπόπυσεν.
ἐξηγάτην οὖν δύο δράκοντ' ἐκ τοῦ νεῶ
ὑπερφυεῖς τὸ μέγεθος. ΓΥ. ὦ φίλοι θεοί.
ΚΑΡ. τούτῳ δ' ὑπὸ τὴν φοινικίδ' ὑποδύνθ' ἡσυχῇ 735
τὰ βλέφαρα περιέλειχον, ὥς γ' ἐμοῦδόκει·
καὶ πρὶν σε κοτύλας ἐκπιεῖν οἶνον δέκα
ὁ Πλούτος, ὦ δέσποιν', ἀνεστήκει βλέπων·
ἐγὼ δὲ τῷ χεῖρ' ἀνεκρότησ' ὑφ' ἡδονῆς,
τὸν δεσπότην τ' ἡγειρον. ὁ θεὸς δ' εὐθέως 740
ἡφάνισεν αὐτὸν οἱ τ' ὄφεις εἰς τὸν νεῶν.
οἱ δ' ἐγκατακείμενοι παρ' αὐτῷ πῶς δοκεῖς
τὸν Πλούτον ἡσπάζοντο καὶ τὴν νύχθ' ὄλην
ἐγρηγόρεσαν, ἕως διέλαμψεν ἡμέρα.
ἐγὼ δ' ἐπὶ τὸν θεὸν πάνυ σφόδρα, 745
ὅτι βλέπειν ἐποίησε τὸν Πλούτον ταχύ,
τὸν δὲ Νεοκλείδην μᾶλλον ἐποίησεν τυφλόν.
ΓΥ. ὅσῃν ἔχεις τὴν δύναμιν, ὦναξ δέσποτα.
ἀτὰρ φράσον μοι, ποῦ 'σθ' ὁ Πλούτος; ΚΑΡ. ἔρχεται.
ἀλλ' ἦν περὶ αὐτὸν ὄχλος ὑπερφυῆς ὅσος. 750
οἱ γὰρ δίκαιοι πρότερον ὄντες καὶ βίον
ἔχοντες ὀλίγον αὐτὸν ἡσπάζοντο καὶ
ἐδεξιούνθ' ἅπαντες ὑπὸ τῆς ἡδονῆς·
ὅσοι δ' ἐπλούτουν οὐσίαν τ' εἶχον συνηθῆναι
οὐκ ἐκ δικαίου τὸν βίον κεκτημένοι, 755
ὀφρὺς συνήγον ἐσκυθρόπαζόν θ' ἅμα.
οἱ δ' ἡκολούθουν κατόπιν ἐστεφανωμένοι,
γελῶντες, εὐφημοῦντες· ἐκτυπεῖτο δὲ
ἐμβὰς γερόντων εὐρύθμοις προβήμασιν.
ἀλλ' εἴ' ἀπαξάπαντες ἐξ ἐνὸς λόγου 760
ὀρχεῖσθε καὶ σκιρτᾶτε καὶ χορεύετε·
οὐδεὶς γὰρ ὑμῖν εἰσιούσιν ἀγγελεῖ

- ὡς ἄλφει' οὐκ ἔνεστιν ἐν τῷ θυλάκῃ.
ΓΥ. νῆ τὴν Ἑκάτην, κἀγὼ δ' ἀναδῆσαι βούλομαι
 εὐαγγελιά σε κραιβανωτῶν ὄρμαθῶ, 765
 τοιαῦτ' ἀπαγγείλαντα. **ΚΑΡ.** μὴ νυν μέλλ' ἔτι,
 ὡς ἄνδρες ἐγγύς εἰσιν ἤδη τῶν θυρῶν.
ΓΥ. φέρε νυν ἰοῦσ' εἴσω κομίσω καταχύσματα
 ὥσπερ νεωνήτοισιν ὀφθαλμοῖς ἐγώ.
ΚΑΡ. ἐγὼ δ' ἀπαντήσαί γ' ἐκείνοις βούλομαι. 770

ΧΟΡΟΥ.

- ΠΑ.** καὶ προσκυνῶ γε πρῶτα μὲν τὸν Ἥλιον,
 ἔπειτα σεμνῆς Παλλάδος κλεινὸν πέδον,
 χώραν τε πᾶσαν Κέκροπος, ἧ μ' ἐδέξατο.
 αἰσχύνομαι δὲ τὰς ἑμαντοῦ συμφοράς,
 οἷσις ἄρ' ἀνθρώποις ξυνὼν ἐλάνθανον, 775
 τοὺς ἀξίους δὲ τῆς ἐμῆς ὀμλίας
 ἔφευγον, εἰδὼς οὐδέν· ὦ τλήμων ἐγώ.
 ὡς οὔτ' ἐκεῖν' ἄρ' οὔτε ταῦτ' ὀρθῶς ἔδρων
 ἀλλ' αὐτὰ πάντα πάλιν ἀναστρέψας ἐγὼ
 δείξω τὸ λοιπὸν πᾶσιν ἀνθρώποις ὅτι 780
 ἄκων ἑμαντὸν τοῖς πονηροῖς ἐπεδίδουν.
ΧΡΕ. βάλλ' ἐς κόρακας· ὡς χαλεπὸν εἰσιν οἱ φίλοι
 οἱ φαινόμενοι παραχρῆμ' ὅταν πράττη τις εἴ.
 νύττονσι γὰρ καὶ φλῶσι τάντικνήμεναι,
 ἐνδεικνύμενος ἕκαστος εὐνοϊάν τινα. 785
 ἐμὲ γὰρ τίς οὐ προσεῖπε; ποῖος οὐκ ὄχλος
 περιεστεφάνωσεν ἐν ἀγορᾷ πρεσβυτικός;
ΓΥ. ὦ φίλτατ' ἀνδρῶν, καὶ σὺ καὶ σὺ χαίρετε.
 φέρε νυν, νόμος γάρ ἐστι, τὰ καταχύσματα
 ταυτὶ καταχέω σου λαβοῦσα. **ΠΑ.** μηδαμῶς. 790
 ἐμοῦ γὰρ εἰσιόντος εἰς τὴν οἰκίαν
 πρώτιστα καὶ βλέψαντος οὐδὲν ἐκφέρειν
 πρεπῶδές ἐστιν, ἀλλὰ μᾶλλον εἰσφέρειν.

- ΓΥ. εἴτ' οὐχὶ δέξει δῆτα τὰ καταχύσματα ;
 ΠΑ. ἔνδον γὰρ παρὰ τὴν ἐστίαν, ὥσπερ νόμος· 795
 ἔπειτα καὶ τὸν φόρτον ἐκφύγοιμεν ἄν.
 οὐ γὰρ πρεπῶδές ἐστι τῷ διδασκάλῳ
 ἰσχάδια καὶ τρωγάλια τοῖς θεωμένοις
 προβαλόντ', ἐπὶ τούτοις εἴτ' ἀναγκάζειν γελᾶν.
 ΓΥ. εὖ πάνυ λέγεις· ὡς Δεξίνικός γ' οὕτοσὶ 800
 ἀνίσταθ' ὡς ἀρπασόμενος τὰς ἰσχάδας.

ΧΟΡΟΥ.

- ΚΑΡ. ὡς ἡδὺν πράττειν, ὦνδρες, ἔστ' εὐδαμόνως,
 καὶ ταῦτα μηδὲν ἐξενεγκόντ' οἰκοθεν.
 ἡμῖν γὰρ ἀγαθῶν σωρὸς εἰς τὴν οἰκίαν
 ἐπεισπέπαυκεν οὐδὲν ἡδικοῦσιν. 805
 [οὕτω τὸ πλουτεῖν ἐστὶν ἡδὺν πρᾶγμα δῆ.]
 ἡ μὲν σιπύη μεστή 'στι λευκῶν ἀλφίτων,
 οἱ δ' ἀμφορῆς οἶνου μέλανος ἀνθοσμίου.
 ἅπαντα δ' ἡμῖν ἀργυρίου καὶ χρυσίου
 τὰ σκευάρια πλήρη 'στίν, ὥστε θαυμάσαι.
 τὸ φρέαρ δ' ἐλαίου μεστόν· αἱ δὲ λήκνυται 810
 μύρου γέμονσι, τὸ δ' ὑπερῶν ἰσχάδων.
 ὄξϊς δὲ πᾶσα καὶ λοπάδιον καὶ χύτρα
 χαλκῇ γέγονε· τοὺς δὲ πινακίσκους τοὺς σαπρούς
 τοὺς ἰχθυηροὺς ἀργυροὺς πάρεσθ' ὄραν.
 ὁ δ' ἱπνὸς γέγον' ἡμῖν ἐξαπίνης ἐλεφάντινος. 815
 στατήρησι δ' οἱ θεράποντες ἀρτιάζομεν
 χρυσοῖς. ὁ δεσπότης μὲν ἔνδον βουθυτεῖ
 ἦν καὶ τράγον καὶ κριὸν ἐστεφανωμένος, 820
 ἐμὲ δ' ἐξέπεμψεν ὁ καπνός. οὐχ οἷός τε γὰρ
 ἔνδον μένειν ἦν. ἔδακνε γὰρ τὰ βλέφαρά μου.
 ΔΙΚ. ἔπου μετ' ἐμοῦ παιδάριον, ἵνα πρὸς τὸν θεὸν
 ἴωμεν. ΚΑΡ. ἔα, τίς ἔσθ' ὁ προσυῶν οὐτοσί ;
 ΔΙΚ. ἀνὴρ πρότερον μὲν ἄθλιος, νῦν δ' εὐτυχής. 825

- ΚΑΡ.** δῆλον ὅτι τῶν χρηστῶν τις, ὡς ἔοικας, εἶ.
ΔΙΚ. μάλιστ'. **ΚΑΡ.** ἔπειτα τοῦ δέει; **ΔΙΚ.** πρὸς τὸν θεὸν
 ἦκω. μεγάλων γάρ μουστὶν ἀγαθῶν αἴτιος.
 ἐγὼ γὰρ ἱκανὴν οὐσίαν παρὰ τοῦ πατρὸς
 λαβὼν ἐπήγκουν τοῖς δεομένοις τῶν φίλων, 830
 εἶναι νομίζων χρήσιμον πρὸς τὸν βίον.
- ΚΑΡ.** ἦ πού σε ταχέως ἐπέλειπεν τὰ χρήματα.
ΔΙΚ. κομιδῇ μὲν οὖν. **ΚΑΡ.** οὐκοῦν μετὰ ταῦτ' ἦσθ' ἄθλιος.
ΔΙΚ. κομιδῇ μὲν οὖν. ἀλλὰ μὲν ᾤμην οὖς τέως
 εὐηργέτησα δεομένους ἕξιν φίλους 835
 ὄντως βεβαίους, εἰ δεηθείην ποτέ·
 οἱ δ' ἐξετρέποντο κοῦκ ἐδόκουν ὄρᾶν μ' ἔτι.
- ΚΑΡ.** καὶ κατεγέλων δ', εὖ οἶδ' ὅτι. **ΔΙΚ.** κομιδῇ μὲν οὖν.
 αὐχμὸς γὰρ ὦν τῶν σκευαρίων μ' ἀπώλεσεν.
 ἀλλ' οὐχὶ νῦν. ἀνθ' ὧν ἐγὼ πρὸς τὸν θεὸν 840
 προσευχόμενος ἦκω δικαίως ἐνθάδε.
- ΚΑΡ.** τὸ τριβώνιον δὲ τί δύναται πρὸς τὸν θεόν,
 ὃ φέρει μετὰ σοῦ τὸ παιδάριον τουτί; φράσον.
ΔΙΚ. καὶ τοῦτ' ἀναθήσων ἔρχομαι πρὸς τὸν θεόν.
ΚΑΡ. μὴν ἐνεμνήθης δῆτ' ἐν αὐτῷ τὰ μεγάλα; 845
ΔΙΚ. οὐκ, ἀλλ' ἐνεργίγωσ' ἔτη τριακαίδεκα.
ΚΑΡ. τὰ δ' ἐμβάδια; **ΔΙΚ.** καὶ ταῦτα συνεχευμάζετο.
ΚΑΡ. καὶ ταῦτ' ἀναθήσων ἔφερεις οὖν; **ΔΙΚ.** νῆ τὸν Δία.
ΚΑΡ. χαρίεντά γ' ἦκεις δῶρα τῷ θεῷ φέρων.
ΣΥΚ. οἴμοι κακοδαίμων, ὡς ἀπόλωλα δειλαιος, 850
 καὶ τρεῖς κακοδαίμων καὶ τετράκις καὶ πεντάκις
 καὶ δωδεκάκις καὶ μυριάκις· ἰοῦ ἰοῦ.
 οὕτω πολυφόρῳ συγκέκραμαι δαίμονι.
- ΚΑΡ.** Ἄπολλον ἀποτρόπαιε καὶ θεοὶ φίλοι,
 τί ποτ' ἐστὶν ὃ τι πέπονθεν ἄνθρωπος κακόν; 855
ΣΥΚ. οὐ γὰρ σχέτλια πέπονθα νυνὶ πράγματα,
 ἀπολωλεκὼς ἅπαντα τὰκ τῆς οἰκίας
 διὰ τὸν θεὸν τοῦτον, τὸν ἐσόμενον τυφλὸν

- πάλιν αὖθις, ἥνπερ μὴ ἄλλ' ὥσιν αἱ δίκαι;
ΔΙΚ. ἐγὼ σχεδὸν τὸ πρᾶγμα γινώσκειν δοκῶ. 860
 προσέρχεται γάρ τις κακῶς πράττων ἀνὴρ,
 εἴκοι δ' εἶναι τοῦ πονηροῦ κόμματος.
- ΚΑΡ.** νῆ Δία, καλῶς τοῖνυν ποῶν ἀπόλλυνται.
ΣΥΚ. ποῦ ποῦ 'σθ' ὁ μόνος ἅπαντας ἡμᾶς πλουσίους
 ὑποσχόμενος οὗτος ποιήσῃ εὐθέως, 865
 εἰ πάλιν ἀναβλέψειεν ἐξ ἀρχῆς; ὁ δὲ
 πολὺ μᾶλλον ἐνίους ἐστὶν ἐξολωλεκώς.
- ΚΑΡ.** καὶ τίνα δέδρακε δῆτα τοῦτ'; **ΣΥΚ.** ἐμὲ τουτονί.
ΚΑΡ. ἡ τῶν πονηρῶν ἦσθα καὶ τοιχωρύχων;
ΣΥΚ. μὰ Δί', οὐ μὲν οὖν ἐσθ' ὑγίης ὑμῶν οὐδενός, 870
 κοῦκ ἐσθ' ὅπως οὐκ ἔχετε μου τὰ χρήματα.
- ΚΑΡ.** ὡς σοβαρός, ὦ Δάματερ, εἰσελήλυθεν
 ὁ συκοφάντης. δῆλον ὅτι βουλιμῶ.
ΣΥΚ. σὺ μὲν εἰς ἀγορὰν ἴων ταχέως οὐκ ἂν φθάνοις.
 ἐπὶ τοῦ τροχοῦ γὰρ δεῖ σ' ἐκεῖ στρεβλούμενον 875
 εἰπεῖν ἅ πεπανούργηκας. **ΚΑΡ.** οἰμῶς ἄρα σύ.
- ΔΙΚ.** νῆ τὸν Δία τὸν σωτήρα, πολλοῦ γ' ἄξιος
 ἅπασιν τοῖς Ἑλλήσιν ὁ θεὸς οὗτος, εἰ
 τοὺς συκοφάντας ἐξολεῖ κακοὺς κακῶς.
- ΣΥΚ.** οἴμοι τάλας· μῶν καὶ σὺ μετέχων καταγελᾶς;
 ἐπεὶ πόθεν θοιμάτιον εἴληφας τοδί;
 ἐχθρὸς δ' ἔχοντ' εἰδὼν σ' ἐγὼ τριβώνιον.
- ΔΙΚ.** οὐδὲν προτιμῶ σου. φορῶ γὰρ πριάμενος
 τὸν δακτύλιον τονδί παρ' Εὐδήμου δραχμῆς.
ΚΑΡ. ἀλλ' οὐκ ἔνεστι συκοφάντου δῆγματος. 885
ΣΥΚ. ἄρ' οὐχ ὕβρις ταῦτ' ἐστὶ πολλή; σκώπτετον,
 ὃ τι δὲ ποιεῖτον ἐνθάδ' οὐκ εἰρήκατον.
 οὐκ ἐπ' ἀγαθῷ γὰρ ἐνθάδ' ἐστὸν οὐδενί.
- ΚΑΡ.** μὰ τὸν Δί' οὐκουν τῷ γε σῷ, σάφ' ἴσθ' ὅτι.
ΣΥΚ. ἀπὸ τῶν ἐμῶν γὰρ ναὶ μὰ Δία δειπνήσετον. 890
ΚΑΡ. ὡς δὴ 'π' ἀληθείᾳ σὺ μετὰ τοῦ μάρτυρος

- διαρραγείης, μηδενός γ' ἐμπλήμενος.
ΣΥΚ. ἀρνεῖσθον; ἔνδον ἐστίν, ὦ μαρωτάτω,
πολὺ χρῆμα τεμαχῶν καὶ κρεῶν ὠπημένων.
ὅ ὅ ὅ ὅ ὅ ὅ ὅ ὅ ὅ ὅ. 895
- ΔΙΚ.** κακόδαιμον, ὁσφραίνει τι; **ΚΑΡ.** τοῦ ψύχους γ' ἴσως,
ἐπεὶ τοιοῦτόν γ' ἀμπέχεται τριβώνιον.
- ΣΥΚ.** ταῦτ' οὖν ἀνασχέτ' ἐστίν, ὦ Ζεῦ καὶ θεοί,
τούτους ὑβρίζειν εἰς ἔμ'; οἴμ' ὡς ἄχθομαι
ὅτι χρηστός ὢν καὶ φιλόπολις πάσχω κακῶς. 900
- ΔΙΚ.** σὺ φιλόπολις καὶ χρηστός; **ΣΥΚ.** ὡς οὐδεὶς γ' ἀνὴρ.
ΔΙΚ. καὶ μὴν ἐπερωτηθεὶς ἀπόκριναί μοι, **ΣΥΚ.** τὸ τί;
ΔΙΚ. γεωργὸς εἶ; **ΣΥΚ.** μελαγχολᾶν μ' οὕτως οἶει;
ΔΙΚ. ἀλλ' ἐμπορος; **ΣΥΚ.** ναί, σκήπτομαί γ', ὅταν τύχω.
ΔΙΚ. τί δαί; τέχνην τιν' ἔμαθες; **ΣΥΚ.** οὐ μὰ τὸν Δία. 905
ΔΙΚ. πῶς οὖν διέλξης ἢ πόθεν μηδὲν ποιῶν;
ΣΥΚ. τῶν τῆς πόλεως εἰμ' ἐπιμελητῆς πραγμάτων
καὶ τῶν ἰδίων πάντων. **ΔΙΚ.** σύ; τί μαθὼν; **ΣΥΚ.** βού-
λομαι.
- ΔΙΚ.** πῶς οὖν ἂν εἴης χρηστός, ὦ τοιχωρύχε,
εἰ σοι προσήκον μηδὲν εἴτ' ἀπεχθάνει; 910
- ΣΥΚ.** οὐ γὰρ προσήκει τὴν ἑμαυτοῦ μοι πόλιν
εὐεργετεῖν, ὦ κέπφε, καθ' ὅσον ἂν σθένω;
ΔΙΚ. εὐεργετεῖν οὖν ἐστὶ τὸ πολυπραγμονεῖν;
ΣΥΚ. τὸ μὲν οὖν βοηθεῖν τοῖς νόμοις τοῖς κειμένοις
καὶ μὴ 'πιτρέπειν ἑάν τις ἐξαμαρτάνῃ. 915
- ΔΙΚ.** οὐκοῦν δικαστὰς ἐξεπίτηδες ἡ πόλις
ἄρχειν καθίστησιν; **ΣΥΚ.** κατηγορεῖ δὲ τίς;
ΔΙΚ. ὁ βουλόμενος. **ΣΥΚ.** οὐκοῦν ἐκεῖνός εἰμ' ἐγώ.
ὥστ' εἰς ἔμ' ἦκει τῆς πόλεως τὰ πράγματα.
ΔΙΚ. νῆ Δία, πονηρόν τᾶρα προστάτην ἔχει. 920
ἐκεῖνο δ' οὐ βούλοι' ἂν, ἡσυχίαν ἔχων
ζῆν ἀργός; **ΣΥΚ.** ἀλλὰ προβατίου βίον λέγεις,
εἰ μὴ φανέεται διατριβὴ τις τῷ βίῳ.

- ΔΙΚ. οὐδ' ἂν μεταμάθοις ; ΣΥΚ. οὐδ' ἂν εἰ δοίης γέ μοι
τὸν Πλούτον αὐτὸν καὶ τὸ Βάπτου σίλφιον. 925
- ΔΙΚ. κατάρθου ταχέως θοιμάτιον. ΚΑΡ. οὗτος, σοὶ λέγει.
- ΔΙΚ. ἔπειθ' ὑπόλυσαι. ΚΑΡ. ταῦτα πάντα σοὶ λέγει.
- ΣΥΚ. καὶ μὴν προσελθέτω πρὸς ἔμ' ὑμῶν ἐνθαδὶ
ὁ βουλόμενος. ΚΑΡ. οὐκοῦν ἐκεῖνός εἰμ' ἐγώ.
- ΣΥΚ. οἴμοι τάλας, ἀποδύομαι μεθ' ἡμέραν. 930
- ΚΑΡ. σὺ γὰρ ἀξιοῖς τὰλλότρια πράττων ἐσθίειν ;
- ΣΥΚ. ὄρᾳς ἃ ποιεῖ ; ταῦτ' ἐγὼ μαρτύρομαι.
- ΔΙΚ. ἀλλ' οἴχεται φεύγων ὃν εἶχες μάρτυρα.
- ΣΥΚ. οἴμοι περιεὶλημμαι μόνος. ΚΑΡ. νυνὶ βοᾷς ;
- ΣΥΚ. οἴμοι μάλ' αἰθῖς. ΚΑΡ. δὸς σύ μοι τὸ τριβώνιον, 935
ἵν' ἀμφιέσω τὸν συκοφάντην τουτονί.
- ΔΙΚ. μὴ δῆθ'· ἱερὸν γάρ ἐστι τοῦ Πλούτου πάλαι.
- ΚΑΡ. ἔπειτα ποῦ κάλλιον ἀνατεθήσεται
ἢ περὶ πονηρὸν ἄνδρα καὶ τοιχωρύχον ;
Πλούτον δὲ κοσμεῖν ἱματίοις σεμνοῖς πρέπει. 940
- ΔΙΚ. τοῖς δ' ἐμβαδίοις τί χρήσεται τις ; εἰπέ μοι.
- ΚΑΡ. καὶ ταῦτα πρὸς τὸ μέτωπον αὐτίκα δὴ μάλα
ὥσπερ κοτίνῃ προσπατταλεύσω τουτῷ.
- ΣΥΚ. ἄπειμι· γιγνώσκω γὰρ ἥττων ὢν πολλὸν
ὑμῶν· ἔὰν δὲ σύζυγον λάβω τινὰ 945
καὶ σύκινον, τοῦτον τὸν ἰσχυρὸν θεὸν
ἐγὼ ποιήσω τήμερον δοῦναι δίκην,
ὅτι κατὰ λυεὶ περιφανῶς εἰς ὢν μόνος
τὴν δημοκρατίαν, οὔτε τὴν βουλήν πιθῶν
τὴν τῶν πολιτῶν οὔτε τὴν ἐκκλησίαν. 950
- ΔΙΚ. καὶ μὴν ἐπειδὴ τὴν πανοπλίαν τὴν ἐμὴν
ἔχων βαδίξεις, εἰς τὸ βαλανεῖον τρέχε·
ἔπειτ' ἐκεῖ κορυφαῖος ἐστηκὼς θέρου.
- ΚΑΡ. καὶ γὰρ εἶχον τὴν στάσιν ταύτην ποτέ.
- ΔΙΚ. ἀλλ' ὁ βαλανεὺς ἔλξει θύραζ' αὐτὸν λαβών. 955
νῦν δ' εἰσίσωμεν, ἵνα προσεύξῃ τὸν θεόν.

ΧΟΡΟΥ.

- ΓΡ. ἄρ', ὦ φίλοι γέροντες, ἐπὶ τὴν οἰκίαν
ἀφίγμεθ' ὄντως τοῦ νέου τούτου θεοῦ, 960
ἢ τῆς ὁδοῦ τὸ παράπαν ἡμαρτήκαμεν ;
- ΧΟΡ. ἀλλ' ἴσθ' ἐπ' αὐτὰς τὰς θύρας ἀφιγμένη,
ὦ μεираκίσκη· πυνθάνει γὰρ ὤρικῶς.
- ΓΡ. φέρε νυν ἐγὼ τῶν ἔνδοθεν καλέσω τινά.
- ΧΡΕ. μὴ δῆτ'· ἐγὼ γὰρ αὐτὸς ἐξελήλυθα. 965
ἀλλ' ὃ τι μάλιστ' ἐλήλυθας λέγειν σ' ἐχρήν.
- ΓΡ. πέπονθα δεινὰ καὶ παράνομ', ὦ φίλτατε·
ἀφ' οὗ γὰρ ὁ θεὸς οὗτος ἤρξατο βλέπειν,
ἀβίωτον εἶναί μοι πεποίηκε τὸν βίον.
- ΧΡΕ. τί δ' ἔστιν ; ἢ που καὶ σὺ συκοφάντρια 970
ἐν ταῖς γυναιξίν ἦσθα ; ΓΡ. μὰ Δί' ἐγὼ μὲν οὔ.
- ΧΡΕ. ἀλλ' οὐ λαχοῦσ' ἔπινες ἐν τῷ γράμματι ;
- ΓΡ. σκώπτεις· ἐγὼ δὲ κατακέκισμαι δειλάκρα.
- ΧΡΕ. οὐκουν ἑρεῖς ἀνύσασα τὸν κνισμὸν τίνα ;
- ΓΡ. ἄκουέ νυν. ἦν μοί τι μεираκίον φίλον, 975
πενιχρὸν μὲν, ἄλλως δ' εὐπρόσωπον καὶ καλὸν
καὶ χρηστόν· εἰ γὰρ του δεηθείην ἐγώ,
ἅπαντ' ἐποίει κοσμίως μοι καὶ καλῶς·
ἐγὼ δ' ἐκείνῳ πάντ' ἂν ἀνθυπηρέτου.
- ΧΡΕ. τί δ' ἦν ὃ τι σου μάλιστ' ἐδεῖθ' ἐκάστοτε ; 980
- ΓΡ. οὐ πολλά· καὶ γὰρ ἐκνομίως μ' ἥσχυνετο.
ἀλλ' ἀργυρίου δραχμὰς ἂν ἦτησ' εἰκοσιν
εἰς ἱμάτιον, ὅκτῳ δ' ἂν εἰς ὑποδήματα·
καὶ ταῖς ἀδελφαῖς ἀγοράσαι χιτῶνιον
ἐκέλευσεν ἂν, τῇ μητρί θ' ἱματίδιον· 985
πυρῶν τ' ἂν ἐδεῖθῃ μεδίμνων τεττάρων.
- ΧΡΕ. οὐ πολλὰ τοίνυν μὰ τὸν Ἀπόλλω ταῦτά γε
εἶρηκας, ἀλλὰ δῆλον ὅτι σ' ἥσχυνετο.
- ΓΡ. καὶ ταῦτα τοίνυν οὐχ ἔνεκεν μισητίας

- αἰτεῖν μ' ἔφασκεν, ἀλλὰ φιλίας οὐνεκα, 990
 ἵνα τοῦμόν ἱμάτιον φορῶν μεμνητό μου.
- XPE. λέγεις ἐρῶντ' ἄνθρωπον ἐκνομιώτατα.
 ΓΡ. ἀλλ' οὐχὶ νῦν ὁ βδελυρὸς ἐτι τὸν νοῦν ἔχει
 τὸν αὐτόν, ἀλλὰ πολὺ μεθέστηκεν πάνν. 995
 ἐμοῦ γὰρ αὐτῷ τὸν πλακοῦντα τουτονὶ
 καὶ τᾶλλα τάπὶ τοῦ πίνακος τραγήματα
 ἐπόντα πεμψάσης ὑπειπούσης θ' ὅτι
 εἰς ἐσπέραν ἤξοιμι, XPE. τί σ' ἔδρασ'; εἰπέ μοι.
- ΓΡ. ἄμμητα προσάπεμψεν ἡμῖν τουτονί,
 ἐφ' ᾧ τ' ἐκείσε μηδέποτέ μ' ἐλθεῖν ἐτι, 1000
 καὶ πρὸς ἐπὶ τούτοις εἶπεν ἀποπέμπων ὅτι
 πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι.
- XPE. δῆλον ὅτι τοὺς τρόπους τις οὐ μοχθηρὸς ἦν.
 ἔπειτα πλουτῶν οὐκέθ' ἡδεται φακῇ·
 πρὸ τοῦ δ' ὑπὸ τῆς πενίας ἅπαντ' ἐπήσθιεν. 1005
- ΓΡ. καὶ μὴν πρὸ τοῦ γ' ὀσημέραι νῆ τῷ θεῷ
 ἐπὶ τὴν θύραν ἐβάδιζεν αἰετὴν ἐμὴν.
- XPE. ἐπ' ἐκφοράν; ΓΡ. μὰ Δί', ἀλλὰ τῆς φωνῆς μόνον
 ἐρῶν ἀκούσαι. XPE. τοῦ λαβεῖν μὲν οὖν χάριν.
- ΓΡ. καὶ νῆ Δί' εἰ λυπουμένην αἰσθοιτό με 1010
 νηττάριον ἂν καὶ βάτιον ὑπεκορίζετο.
- XPE. ἔπειτ' ἴσως ἦτησ' ἂν εἰς ὑποδήματα.
 ΓΡ. μυστηρίοις δὲ τοῖς μεγάλοισι νῆ Δία
 ἐπὶ τῆς ἀμάξης ὅτι προσέβλεψέν μέ τις,
 ἐτυπτόμην διὰ τοῦθ' ὅλην τὴν ἡμέραν. 1015
 οὕτω σφόδρα ζηλότυπος ὁ νεανίσκος ἦν.
- XPE. μόνος γὰρ ἦδεθ', ὥς ἔοικεν, ἐσθίων.
- ΓΡ. καὶ τὰς γε χεῖρας παγκάλας ἔχουν μ' ἔφη.
- XPE. ὁπότε προτείνουσιν γε δραχμὰς εἰκοσιν.
- ΓΡ. ὅζην τε τῆς χρόας ἔφασκεν ἡδύ μου, 1020
- XPE. εἰ Θάσιον ἐνέχεις, εἰκότως γε νῆ Δία.
- ΓΡ. τὸ βλέμμα θ' ὥς ἔχοιμι μαλακὸν καὶ καλόν.

- ταῦτ' οὖν ὁ θεός, ὦ φίλ' ἄνερ, οὐκ ὀρθῶς ποιεῖ, 1025
 φάσκων βοηθεῖν τοῖς ἀδικουμένοις ἀεί.
 ΧΡΕ. τί γὰρ ποιήσῃ; φράζε, καὶ πεπράζεται.
 ΓΡ. ἀναγκάσαι δίκαιόν ἐστι νῆ Δία
 τὸν εὖ παθόνθ' ὑπ' ἐμοῦ πάλιν μ' ἀντ' εὖ ποιεῖν·
 ἢ μῆδ' ὅτι οὖν ἀγαθὸν δίκαιός ἐστ' ἔχειν. 1030
 ἀλλ' οὐδέποτε με ζῶσαν ἀπολείψειν ἔφη.
 ΧΡΕ. ὀρθῶς γε· νῦν δέ σ' οὐκέτι ζῆν οἴεται.
 ΓΡ. ὑπὸ τοῦ γὰρ ἄλγους κατατέτῃκ', ὦ φίλτατε.
 ΧΡΕ. οὐκ, ἀλλὰ κατασέσηπας, ὥς γ' ἐμοὶ δοκεῖς. 1035
 ΓΡ. διὰ δακτυλίου μὲν οὖν ἔμεγ' ἂν διελκύσαις.
 ΧΡΕ. εἰ τυγχάνοι γ' ὁ δακτύλιος ὦν τηλίας.
 ΓΡ. καὶ μὴν τὸ μειράκιον τοδὶ προσέρχεται,
 οὔπερ πάλαι κατηγοροῦσα τυγχάνω·
 ἔοικε δ' ἐπὶ κῶμον βαδίζειν. ΧΡΕ. φαίνεται. 1040
 στεφάνους γέ τοι καὶ δᾶδ' ἔχων πορεύεται.
 ΝΕΑ. ἀσπάζομαι. ΧΡΕ. σέ φησιν. ΝΕΑ. ἀρχαία φίλη,
 πολὺα γεγένησαι ταχύ γε νῆ τὸν οὐρανόν.
 ΓΡ. τάλαιν' ἐγὼ τῆς ὕβρεος ἧς ὕβριζομαι.
 ΧΡΕ. ἔοικε διὰ πολλοῦ χρόνου σ' ἑορακέναι. 1045
 ΓΡ. ποίου χρόνου, ταλάνταθ', ὅς παρ' ἐμοὶ χθές ἦν;
 ΧΡΕ. τοῦναντίον πέπονθε τοῖς πολλοῖς ἄρα·
 μεθύων γάρ, ὥς ἔοικεν, ὀξύτερον βλέπει.
 ΓΡ. οὐκ, ἀλλ' ἀκόλαστός ἐστιν αἰεὶ τοὺς τρόπους.
 ΝΕΑ. ὦ Ποντοπόσειδον καὶ θεοὶ πρεσβυτικοί, 1050
 ἐν τῇ προσώπῃ τῶν ῥυτίδων ὅσας ἔχει.
 ΓΡ. ἃ ἃ,
 τὴν δᾶδα μή μοι πρόσφερ'. ΧΡΕ. εὖ μέντοι λέγει.
 ἐὰν γὰρ αὐτὴν εἰς μόνος σπινθήρ λάβῃ,
 ὥσπερ παλαιὰν εἰρεσιώνην καύσεται.
 ΝΕΑ. βούλει διὰ χρόνου πρὸς με παῖσαι; ΓΡ. ποῖ, τάλαν;
 ΝΕΑ. αὐτοῦ, λαβοῦσα κάρνα. ΓΡ. παιδιὰν τίνα; 1056
 ΝΕΑ. πόσους ἔχεις ὀδόντας. ΧΡΕ. ἀλλὰ γινώσκομαι

- καὶ γὰρ ἔχει τρεῖς ἴσως ἢ τέτταρας.
 NEA. ἀπότισον· ἓνα γὰρ γόμφιον μόνον φορεῖ.
 ΓΡ. ταλάντατ' ἀνδρῶν, οὐχ ὑγιαίνειν μοι δοκεῖς, 1060
 πλυνόν με ποῖων ἐν τοσοῦτοις ἀνδράσιν.
 NEA. ὄναιο μέντ' αἶ, εἴ τις ἐκπλύνει σε.
 ΧΡΕ. οὐ δῆτ', ἐπεὶ νῦν μὲν καπηλικῶς ἔχει,
 εἰ δ' ἐκπλυνεῖται τοῦτο τὸ ψιμύθιον,
 ὄψει κατάδηλα τοῦ προσώπου τὰ ῥάκη. 1065
 ΓΡ. γέρων ἀνὴρ ὢν οὐχ ὑγιαίνειν μοι δοκεῖς.
 ΧΡΕ. ἀλλ', ὦ νεανίσκ', οὐκ ἐὼ τὴν μείρακα
 μισεῖν σε ταύτην. NEA. ἀλλ' ἔγωγ' ὑπερφιλῶ.
 ΧΡΕ. καὶ μὴν κατηγορεῖ γέ σου. NEA. τί κατηγορεῖ;
 ΧΡΕ. εἶναί σ' ὑβριστήν φησι καὶ λέγειν ὅτι
 πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι. 107
 NEA. ἐγὼ περὶ ταύτης οὐ μαχοῦμαι σοι. ΧΡΕ. τὸ τί;
 NEA. αἰσχυρόμενος τὴν ἡλικίαν τὴν σὴν, ἐπεὶ
 οὐκ ἂν ποτ' ἄλλω τοῦτ' ἐπέτρεψ' ἐγὼ ποιεῖν·
 νῦν δ' ἄπιθι χαίρων συλλαβὼν τὴν μείρακα.
 ἀλλ' εἰσὶν εἰσὼ τῷ θεῷ γὰρ βούλομαι
 ἐλθὼν ἀναθεῖναι τοὺς στεφάνους τούσδ' οὓς ἔχω.
 ΓΡ. ἐγὼ δέ γ' αὐτῷ καὶ φράσαι τι βούλομαι. 109
 NEA. ἐγὼ δέ γ' οὐκ εἴσειμι. ΧΡΕ. θάρρει, μὴ φοβοῦ.
 οὐ γὰρ βιάσεται. NEA. πάννυ καλῶς τοίνυν λέγεις.
 ΓΡ. βάδιζ'. ἐγὼ δέ σου κατόπιν εἰσέρχομαι.
 ΧΡΕ. ὡς εὐτόνως, ὦ Ζεῦ βασιλεῦ, τὸ γραδιον 1095
 ὥσπερ λεπὰς τῷ μεираκιῷ πρὶςίσχεται.

ΧΟΡΟΥ.

- KAP. τίς ἐσθ' ὁ κόπτων τὴν θύραν; τουτὶ τί ἦν;
 οὐδεὶς ἔοικεν· ἀλλὰ δῆτα τὸ θύριον
 φθεγγόμενον ἄλλως κλαυσιᾶ. EPM. σέ τοι λέγω,
 ὦ Καρίων, ἀνάμεινον. KAP. οὗτος, εἰπέ μοι, 1100
 σὺ ἢν θύραν ἔκοπτες οὕτως σφόδρα;

- ΕΡΜ.** μὰ Δι', ἀλλ' ἔμελλον· εἴτ' ἀνέψάς με φθάσας.
 ἀλλ' ἐκκάλει τὸν δεσπότην τρέχων ταχύ,
 ἔπειτα τὴν γυναῖκα καὶ τὰ παιδία,
 ἔπειτα τοὺς θεράποντας, εἴτα τὴν κύνα, 1105
 ἔπειτα σαντόν, εἴτα τὴν ὕν. **ΚΑΡ.** εἰπέ μοι,
 τί δ' ἔστιν; **ΕΡΜ.** ὁ Ζεὺς, ὃ πονηρὲς, βούλεται
 ἐς ταυτὸν ὑμᾶς συγκυκλήσας τρύβλιον
 ἀπαξάπαντας εἰς τὸ βάραθρον ἐμβαλεῖν.
- ΚΑΡ.** ἡ γλῶττα τῷ κήρυκι τούτων γίγνεται. 1110
 ἀτὰρ διὰ τί δὴ ταῦτ' ἐπιβουλεύει ποιεῖν
 ἡμᾶς; **ΕΡΜ.** ὅτι δεινότατα πάντων πραγμάτων
 εἰργασθ'. ἀφ' οὗ γὰρ ἤρξατ' ἐξ ἀρχῆς βλέπειν
 ὁ Πλούτος, οὐδείς οὐ λιβανωτόν, οὐ δάφνην,
 οὐ ψαιστόν, οὐχ ἱερεῖον, οὐκ ἄλλ' οὐδὲ ἐν 1115
 ἡμῖν ἔτι θύει τοῖς θεοῖς. **ΚΑΡ.** μὰ Δί', οὐδέ γε
 θύσει. κακῶς γὰρ ἐπεμελεῖσθ' ἡμῶν τότε.
- ΕΡΜ.** καὶ τῶν μὲν ἄλλων μοι θεῶν ἦττον μέλει,
 ἐγὼ δ' ἀπόλωλα κάπιτέτρυμμα. **ΚΑΡ.** σωφρονεῖς.
- ΕΡΜ.** πρότερον γὰρ εἶχον μὲν παρὰ ταῖς κατηλίσιν 1120
 πάντ' ἀγάθ' ἔωθεν εὐθύς, οἰνοῦτταν, μέλι,
 ἰσχάδας, ὅσ' εἰκός ἐστιν Ἑρμῆν ἐσθίειν·
 νυνὶ δὲ πεινῶν ἀναβάδην ἀναπαύομαι.
- ΚΑΡ.** οὐκοῦν δικαίως, ὅστις ἐποίεις ζημίαν
 ἐνίστε τοιαῦτ' ἀγάθ' ἔχων; **ΕΡΜ.** οἴμοι τάλας, 1125
 οἴμοι πλακοῦντος τοῦ 'ν τετράδι πεπεμμένον.
- ΚΑΡ.** ποθεῖς τὸν οὐ παρόντα καὶ μάτην καλεῖς.
- ΕΡΜ.** οἴμοι δὲ κωλῆς ἦν ἐγὼ κατήσθιον·
- ΚΑΡ.** ἀσκολιάζ' ἐνταῦθα πρὸς τὴν αἰθρίαν.
- ΕΡΜ.** σπλάγχων τε θερμῶν ὧν ἐγὼ κατήσθιον. 1130
- ΚΑΡ.** ὁδύνη σε περὶ τὰ σπλάγχν' ἔοικέ τις στρέφειν.
- ΕΡΜ.** οἴμοι δὲ κύλικος ἴσον ἴσῃ κεκραμένης.
- ΚΑΡ.** ταύτην ἐπιπῶν ἀποτρέχων οὐκ ἂν φθάνοις;
- ΕΡΜ.** ἀρ' ὠφελήσας ἂν τι τὸν σαντοῦ φίλον;

- KAP. εἴ του δέει γ' ὦν δυνατός εἰμί σ' ὠφελεῖν. 1135
- EPM. εἴ μοι πορίσας ἄρτον τιw' εὖ πεπεμμένον
δοίης καταφαγεῖν καὶ κρέας νεανικὸν
ὦν θύεθ' ὑμεῖς ἔνδον. KAP. ἀλλ' οὐκ ἐκφορά.
- EPM. καὶ μὴν ὅποτε τι σκευάριον τοῦ δεσπότου
ὑφέλοι', ἐγὼ σ' ἂν λανθάνειν ἐποιοῦν ἀεί. 1140
- KAP. ἐφ' ᾧ τε μετέχειν καὐτός, ὧ τοιχωρύχε.
ἦκεν γὰρ ἂν σοι ναστὸς εὖ πεπεμμένος.
- EPM. ἔπειτα τοῦτόν γ' αὐτὸς ἂν κατήσθιες.
- KAP. οὐ γὰρ μετεῖχες τὰς ἴσας πληγὰς ἐμοί,
ὅποτε τι ληφθείην πανουργήσας ἐγὼ. 1145
- EPM. μὴ μνησικακήσης, εἰ σὺ Φυλὴν κατέλαβες.
ἀλλὰ ξύνοικον πρὸς θεῶν δέξασθέ με.
- KAP. ἔπειτ' ἀπολιπὼν τοὺς θεοὺς ἐνθάδε μενεῖς ;
- EPM. τὰ γὰρ παρ' ὑμῖν ἐστὶ βελτίω πολύ.
- KAP. τί δέ ; ταῦτο μολεῖν ἀστέϊον εἶναι σοι δοκεῖ ; 1150
- EPM. πατρίς γάρ ἐστι πᾶσ' ἔν' ἂν πράττη τις εὖ.
- KAP. τί δῆτ' ἂν εἴης ὄφελος ἡμῖν ἐνθάδ' ὦν ;
- EPM. παρὰ τὴν θύραν στροφαῖον ἰδρύσασθέ με.
- KAP. στροφαῖον ; ἀλλ' οὐκ ἔργον ἔστ' οὐδὲν στροφῶν.
- EPM. ἀλλ' ἐμπολαῖον. KAP. ἀλλὰ πλουτοῦμεν· τί οὖν 1155
- Ἑρμῆν παλιγκάπηλον ἡμῶς δεῖ τρέφειν ;
- EPM. ἀλλὰ δόλιον τοῖνον. KAP. δόλιον ; ἡκιστά γε·
οὐ γὰρ δόλου νῦν ἔργον, ἀλλ' ἀπλῶν τρόπων.
- EPM. ἀλλ' ἡγεμόνιον. KAP. ἀλλ' ὁ θεὸς ἤδη βλέπει,
ὥσθ' ἡγεμόνος οὐδὲν δεησόμεσθ' ἔτι. 1160
- EPM. ἐναγώνιος τοῖνον ἔσομαι. καὶ τί ἔτ' ἐρεῖς ;
Πλούτῳ γάρ ἐστι τοῦτο συμφορώτατον,
ποιεῖν ἀγῶνας μουσικοὺς καὶ γυμνικοὺς.
- KAP. ὥς ἀγαθὸν ἔστ' ἐπωνυμίας πολλὰς ἔχειν·
οὗτος γὰρ ἐξεύρηκεν αὐτῷ βιότιον. 1165
- οὐκ ἐτὸς ἅπαντες οἱ δικάζοντες θαμὰ
σπεύδουσιν ἐν πολλοῖς γεγράφθαι γράμμασιν.

ΕΡΜ. οὐκοῦν ἐπὶ τούτοις εἰσῶ; **ΚΑΡ.** καὶ πλὴνέ γε αὐτὸς προσελθὼν πρὸς τὸ φρέαρ τὰς κοιλίας, ἵν' εὐθέως διακονικὸς εἶναι δοκῇς. 1170

ΧΟΡΟΥ.

ΙΕΡ. τίς ἂν φράσειε ποῦ 'στι Χρεμύλος μοι σαφῶς;
ΧΡΕ. τί δ' ἔστιν, ὦ βέλτιωτε; **ΙΕΡ.** τί γὰρ ἄλλ' ἢ κακῶς; ἀφ' οὗ γὰρ ὁ Πλούτος οὗτος ἤρξατο βλέπειν, ἀπόλλωλ' ὑπὸ λιμοῦ. καταφαγεῖν γὰρ οὐκ ἔχω καὶ ταῦτα τοῦ σωτήρος ἱερεὺς ὢν Διός. 1175

ΧΡΕ. ἢ δ' αἰτία τίς ἔστιν, ὦ πρὸς τῶν θεῶν;
ΙΕΡ. θύειν ἔπ' οὐδεὶς ἀξιοῖ. **ΧΡΕ.** τίνος οὐνεκα;
ΙΕΡ. ὅτι πάντες εἰσὶ πλούσιοι· καίτοι τότε, ὅτ' εἶχον οὐδέν, ὁ μὲν ἂν ἦκων ἔμπορος ἔθυσεν ἱερεῖόν τι σωθεῖς, ὁ δέ τις ἂν δίκην ἀποφυγῶν· ὁ δ' ἂν ἐκαλλιερεῖτό τις, κάμει γ' ἐκάλει τὸν ἱερέα· νῦν δ' οὐδὲ εἰς θύει τὸ παράπαν οὐδέν, οὐδ' εἰσέρχεται. τὸν οὖν Δία τὸν σωτήρα καὶ τὸς μοι δοκῶ χαίρειν ἐάσας ἐνθάδ' αὐτοῦ καταμένειν. 1180

ΧΡΕ. θάρρει· καλῶς ἔσται γάρ, ἣν θεὸς θέλῃ. ὁ Ζεὺς ὁ σωτήρ γὰρ πάρεστιν ἐνθάδε, αὐτόματος ἐλθών. **ΙΕΡ.** πάντ' ἀγαθὰ τοῖνυν λέγεις. 1190

ΧΡΕ. ἱδρυσόμεθ' οὖν αὐτίκα μάλ', ἀλλὰ περίμενε, τὸν Πλούτον, οὐπερ πρότερον ἦν ἱδρυμένος, τὸν ὀπισθοδόμον ἀεὶ φυλάττων τῆς θεοῦ. ἀλλ' ἐκδότω τις δεῦρο δῆδας ἡμμένας, ἵν' ἔχων προηγῇ τῷ θεῷ σύ. **ΙΕΡ.** πάνυ μὲν οὖν 1195 δρᾶν ταῦτα χρή. **ΧΡΕ.** τὸν Πλούτον ἔξω τις κάλει.

ΓΡ. ἐγὼ δὲ τί ποιῶ; **ΧΡΕ.** τὰς χύτρας, αἷς τὸν θεὸν ἱδρυσόμεθα, λαβοῦσ' ἐπὶ τῆς κεφαλῆς φέρε σεμνῶς· ἔχουσα δ' ἦλθες αὐτῇ ποικίλα.

ΓΡ. ὦν δ' οὐνεκ' ἦλθον; **ΧΡΕ.** πάντα σοι πεπράζεται. 1200

- ἤξει γὰρ ὁ νεανίσκος ὥς σ' εἰς ἐσπέραν.
 ΓΡ. ἀλλ' εἴ γε μέντοι νῆ Δί' ἐγγυὰ σύ μοι
 ἤξειν ἐκείνον ὥς ἔμ', οἶσω τὰς χύτρας.
 ΧΡΕ. καὶ μὴν πολὺ τῶν ἄλλων χυτῶν τὰναντία
 αὐταὶ ποιοῦσι· ταῖς μὲν ἄλλαις γὰρ χύτραῖς 1205
 ἢ γραῦς ἔπεστ' ἀνωτάτω, ταύτης δὲ νῦν
 τῆς γραδὸς ἐπιπολῆς ἔπεισιν αἱ χύτραι.
 ΧΟΡ. οὐκ ἔτι τοῖνον εἰκὸς μέλλειν οὐδ' ἡμᾶς, ἀλλ' ἀναχωρεῖν
 εἰς τοῦπισθεν· δεῖ γὰρ κατόπιν τούτων ἄδοντας ἔπεσθαι.

NOTES.

- 1—50. Enter Kariôn, Chremulos, and Ploutos. Kariôn behind is grumbling that his master Chremulos is downright mad, in that he aimlessly follows, instead of leading, a blind man. Kariôn determines to know the secret of their following the mysterious stranger. Chremulos reveals the reply of the oracle. Kariôn interprets the same.
2. **παρὰφρονοῦντος**: "crazy." The slave of ancient comedy is generally represented as wiser than his master; and the master usually, at least in the later Greek comedy and its Roman imitators, as on his guard lest he should be tricked by an artful slave.
3. **τὰ βέλτιστα λέξας τύχη**: "should happen to recommend the best course." For the construction **λέξας τύχη**, see Goodwin's School Grammar, § 279 (4).
4. **δῶξῃ**, κ.τ.λ.: "but seem to his master not to do so." **μὴ** is attached to **δρᾶν**, not to **δῶξῃ**. The verb **κτᾶσθαι** and its derivative **κτῆμα** are often used to express the relation of slave to master or mistress in Ancient Greece. Cp. Pollux III., 73, **φρόνιχος ἐν Σατύροις τὸν δεσπότην κεκτημένον ὠνόμασεν**; *Ekklesiazousai*, 1126, **τῆς ἐμῆς κεκτημένης**; *Arist., Rhet. I.*, 4, **δοῦλος κτῆμά τι ἐμψυχον**.
5. **ἀνάγκη**: the ellipse of **ἐστί** after this word, of which construction we have here an example, is very frequent.
6. **σώματος**: governed both by **κύριον** and by **κρατεῖν**. "Does not allow the natural owner (*i.e.*, the slave himself) of the body to rule the body." **κρατέω** governs a genitive by virtue of its comparative meaning, **κρείττων εἰμί**. See Goodwin's School Grammar, § 175 (2).
8. **ταῦτα μὲν δὴ ταῦτα**: *sc. ἐστίν*, "these things indeed are so."
- Λοξίας**: a common epithet of Apollo, viewed as the god of prophecy. The adjective **λοξός** = indirect, ambiguous, was applied to his prophecies by the ancients, who appear to have derived **Λοξίας** from **λοξός**. However, the word probably comes from **λέγω**, **λόγος**. **Λοξώ**, a feminine form of **Λοξίας**, was an epithet applied to *Artemis*.

- ΔΙΚ. οὐδ' ἂν μεταμάθοις ; ΣΥΚ. οὐδ' ἂν εἰ δοίης γέ μοι
τὸν Πλούτον αὐτὸν καὶ τὸ Βάπτου σίλφιον. 925
- ΔΙΚ. κατάρθου ταχέως θοιμάτιον. ΚΑΡ. οὗτος, σοὶ λέγει.
- ΔΙΚ. ἔπειθ' ὑπόλυσαι. ΚΑΡ. ταῦτα πάντα σοὶ λέγει.
- ΣΥΚ. καὶ μὴν προσελθέτω πρὸς ἔμ' ὑμῶν ἐνθαδὶ
ὁ βουλόμενος. ΚΑΡ. οὐκοῦν ἐκεῖνός εἰμ' ἐγώ.
- ΣΥΚ. οἴμοι τάλας, ἀποδύομαι μεθ' ἡμέραν. 930
- ΚΑΡ. σὺ γὰρ ἀξιοῖς τἀλλότρια πράττων ἐσθίειν ;
- ΣΥΚ. ὀρᾶς ἃ ποιεῖ ; ταῦτ' ἐγὼ μαρτύρομαι.
- ΔΙΚ. ἄλλ' οἴχεται φεύγων ὃν εἶχες μάρτυρα.
- ΣΥΚ. οἴμοι περιέλημμαι μόνος. ΚΑΡ. νυνὶ βοᾶς ;
- ΣΥΚ. οἴμοι μάλ' αὖθις. ΚΑΡ. δὸς σύ μοι τὸ τριβώνιον, 935
ἵν' ἀμφίεσω τὸν συκοφάντην τουτονί.
- ΔΙΚ. μὴ δῆθ'· ἱερὸν γάρ ἐστι τοῦ Πλούτου πάλαι.
- ΚΑΡ. ἔπειτα ποῦ κάλλιον ἀνατεθήσεται
ἢ περὶ πονηρὸν ἄνδρα καὶ τοιχωρύχον ;
Πλούτον δὲ κοσμεῖν ἱματίοις σεμνοῖς πρέπει. 940
- ΔΙΚ. τοῖς δ' ἐμβαδίοις τί χρήσεται τις ; εἰπέ μοι.
- ΚΑΡ. καὶ ταῦτα πρὸς τὸ μέτωπον αὐτίκα δὴ μάλα
ὥσπερ κοτίνῃ προσπατταλεύσω τουτῷ.
- ΣΥΚ. ἀπειμι· γινώσκω γὰρ ᾗττων ὢν πολλὸν
ὑμῶν· ἔαν δὲ σύζυγον λάβω τινὰ 945
καὶ σύκινον, τοῦτον τὸν ἰσχυρὸν θεὸν
ἐγὼ ποιήσω τήμερον δοῦναι δίκην,
ὅτιη καταλύει περιφανῶς εἰς ὢν μόνος
τὴν δημοκρατίαν, οὔτε τὴν βουλὴν πιθῶν
τὴν τῶν πολιτῶν οὔτε τὴν ἐκκλησίαν. 950
- ΔΙΚ. καὶ μὴν ἐπειδὴ τὴν πανοπλίαν τὴν ἐμὴν
ἔχων βαδίζεις, εἰς τὸ βαλανεῖον τρέχε·
ἔπειτ' ἐκεῖ κορυφαῖος ἐστηκὼς θέρου.
κἀγὼ γὰρ εἶχον τὴν στάσιν ταύτην ποτέ.
- ΚΑΡ. ἄλλ' ὁ βαλανεὺς ἔλξει θύραζ' αὐτὸν λαβῶν. 955
νὼ δ' εἰσώμεν, ἵνα προσεύξῃ τὸν θεόν.

ΧΟΡΟΥ.

- ΓΡ. ἄρ', ὦ φίλοι γέροντες, ἐπὶ τὴν οἰκίαν
ἀφίγμεθ' ὄντως τοῦ νέου τούτου θεοῦ, 960
ἢ τῆς ὁδοῦ τὸ παράπαν ἡμαρτήκαμεν;
- ΧΟΡ. ἀλλ' ἴσθ' ἐπ' αὐτὰς τὰς θύρας ἀφιγμένη,
ὦ μειρακίσκη· πυνθάνει γὰρ ὤρικῶς.
- ΓΡ. φέρε νυν ἐγὼ τῶν ἐνδοθεν καλέσω τινά.
- ΧΡΕ. μὴ δῆτ'· ἐγὼ γὰρ αὐτὸς ἐξελήλυθα. 965
ἀλλ' ὅ τι μάλιστ' ἐλήλυθας λέγειν σ' ἐχρῆν.
- ΓΡ. πέπονθα δεινὰ καὶ παράνομ', ὦ φίλτατε
ἀφ' οὗ γὰρ ὁ θεὸς οὗτος ἤρξατο βλέπειν,
ἀβίωτον εἶναί μοι πεποίηκε τὸν βίον.
- ΧΡΕ. τί δ' ἔστιν; ἢ που καὶ σὺ συκοφάντρια 970
ἐν ταῖς γυναῖξιν ἦσθα; ΓΡ. μὰ Δί' ἐγὼ μὲν οὐ.
- ΧΡΕ. ἀλλ' οὐ λαχοῦσ' ἔπινες ἐν τῷ γράμματι;
- ΓΡ. σκώπτεις· ἐγὼ δὲ κατακέκνισμαι δειλάκρα.
- ΧΡΕ. οὐκ οὖν ἐρεῖς ἀνύσασα τὸν κνισμὸν τίνα;
- ΓΡ. ἄκουέ νυν. ἦν μοί τι μειράκιον φίλον, 975
πενιχρὸν μὲν, ἄλλως δ' εὐπρόσωπον καὶ καλὸν
καὶ χρηστόν· εἰ γάρ του δεηθείην ἐγώ,
ἅπαντ' ἐποίει κοσμίως μοι καὶ καλῶς·
ἐγὼ δ' ἐκείνῳ πάντ' ἂν ἀνθυπηρέτου.
- ΧΡΕ. τί δ' ἦν ὅ τι σου μάλιστ' ἐδεῖθ' ἐκάστοτε; 980
- ΓΡ. οὐ πολλά· καὶ γὰρ ἐκνομίως μ' ἤσχυνετο.
ἀλλ' ἀργυρίου δραχμὰς ἂν ᾗτησ' εἴκοσιν
εἰς ἱμάτιον, ὅκτῳ δ' ἂν εἰς ὑποδήματα·
καὶ ταῖς ἀδελφαῖς ἀγοράσαι χιτῶνιον
ἐκέλευσεν ἂν, τῇ μητρί θ' ἱματίδιον· 985
πυρῶν τ' ἂν ἐδεήθην μεδίμνων τεττάρων.
- ΧΡΕ. οὐ πολλά τοίνυν μὰ τὸν Ἀπόλλω ταῦτά γε
εἴρηκας, ἀλλὰ δῆλον ὅτι σ' ἤσχυνετο.
- ΓΡ. καὶ ταῦτα τοίνυν οὐχ ἔνεκεν μισηγίας

- αἰτεῖν μ' ἔφασκεν, ἀλλὰ φιλίας οὐνεκα, 990
 ἵνα τοῦμόν ἱμάτιον φορῶν μεμνητό μου.
- ΧΡΕ. λέγεις ἐρῶντ' ἄνθρωπον ἐκνομιώτατα.
- ΓΡ. ἀλλ' οὐχὶ νῦν ὁ βδελυρὸς ἔτι τὸν νοῦν ἔχει
 τὸν αὐτόν, ἀλλὰ πολὺ μεθέστηκεν πάνυ.
 ἐμοῦ γὰρ αὐτῷ τὸν πλακοῦντα τουτονὶ 995
 καὶ τᾶλλα τὰπὶ τοῦ πίνακος τραγήματα
 ἐπόντα πεμψάσης ὑπειπούσης θ' ὅτι
 εἰς ἐσπέραν ἤξοιμι, ΧΡΕ. τί σ' ἔδρασ'; εἰπέ μοι.
- ΓΡ. ἄμμητα προσαπέπεμψεν ἡμῖν τουτονί,
 ἐφ' ᾧ τ' ἐκέῖσε μηδέποτε μ' ἐλθεῖν ἔτι, 1000
 καὶ πρὸς ἐπὶ τούτοις εἶπεν ἀποπέμπων ὅτι
 πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι.
- ΧΡΕ. δήλον ὅτι τοὺς τρόπους τις οὐ μοχθηρὸς ἦν.
 ἔπειτα πλουτῶν οὐκέθ' ἤδεται φακῇ·
 πρὸ τοῦ δ' ὑπὸ τῆς πενίας ἅπαντ' ἐπήσθιεν. 1005
- ΓΡ. καὶ μὴν πρὸ τοῦ γ' ὀσημέραι νῆ τῷ θεῷ
 ἐπὶ τὴν θύραν ἐβάδιζεν αἰὲ τὴν ἐμὴν.
- ΧΡΕ. ἐπ' ἐκφοράν; ΓΡ. μὰ Δί', ἀλλὰ τῆς φωνῆς μόνον
 ἐρῶν ἀκοῦσαι. ΧΡΕ. τοῦ λαβεῖν μὲν οὖν χάριν.
- ΓΡ. καὶ νῆ Δί' εἰ λυπουμένην αἰσθοιτό με 1010
 νηγτάριον ἂν καὶ βᾶτιον ὑπεκορίζετο.
- ΧΡΕ. ἔπειτ' ἴσως ἦτησ' ἂν εἰς ὑποδήματα.
- ΓΡ. μυστηρίοις δὲ τοῖς μεγάλουσι νῆ Δία
 ἐπὶ τῆς ἀμάξης ὅτι προσέβλαψέν μέ τις,
 ἐτυπτόμην διὰ τοῦθ' ὅλην τὴν ἡμέραν. 1015
 οὕτω σφόδρα ζηλότυπος ὁ νεανίσκος ἦν.
- ΧΡΕ. μόνος γὰρ ἦδελ', ὥς ἔοικεν, ἐσθίων.
- ΓΡ. καὶ τὰς γε χεῖρας παγκάλας ἔχειν μ' ἔφη.
- ΧΡΕ. ὅποτε προτείνουέν γε δραχμὰς εἴκοσιν.
- ΓΡ. ὅζην τε τῆς χρόας ἔφασκεν ἡδύ μου, 1020
- ΧΡΕ. εἰ Θάσιον ἐνέχεις, εἰκότως γε νῆ Δία.
- ΓΡ. τὸ βλέμμα θ' ὥς ἔχοιμι μαλακὸν καὶ καλόν.

- ταῦτ' οὖν ὁ θεός, ὦ φίλ' ἄνερ, οὐκ ὀρθῶς ποιεῖ, 1025
 φάσκων βοηθεῖν τοῖς ἀδικουμένοις ἀεί.
 ΧΡΕ. τί γὰρ ποιήσῃ; φράζε, καὶ πεπράζεται.
 ΓΡ. ἀναγκάσαι δίκαιόν ἐστι νῆ Δία
 τὸν εὖ παθόνθ' ὑπ' ἐμοῦ πάλιν μ' ἀντ' εὖ ποιεῖν·
 ἢ μὴδ' ὅτιοῦν ἀγαθὸν δίκαιός ἐστ' ἔχειν. 1030
 ἀλλ' οὐδέποτε μέ ζωσαν ἀπολείψειν ἔφη.
 ΧΡΕ. ὀρθῶς γε· νῦν δέ σ' οὐκέτι ζῆν οἶεται.
 ΓΡ. ὑπὸ τοῦ γὰρ ἄλγους κατατέτηκ', ὦ φίλτατε.
 ΧΡΕ. οὐκ, ἀλλὰ κατασέσηπας, ὥς γ' ἐμοὶ δοκεῖς. 1035
 ΓΡ. διὰ δακτυλίου μὲν οὖν ἔμεγ' ἂν διελκύσαις.
 ΧΡΕ. εἰ τυγχάνοι γ' ὁ δακτύλιος ὦν τηλίας.
 ΓΡ. καὶ μὴν τὸ μειράκιον τοδὶ προσέρχεται,
 οὐπερ πάλαι κατηγοροῦσα τυγχάνω·
 ἔοικε δ' ἐπὶ κῶμον βαδίζειν. ΧΡΕ. φαίνεται. 1040
 στεφάνους γέ τοι καὶ δᾶδ' ἔχων πορεύεται.
 ΝΕΑ. ἀσπάζομαι. ΧΡΕ. σέ φησιν. ΝΕΑ. ἀρχαία φίλη,
 πολὺα γεγένησαι ταχύ γε νῆ τὸν οὐρανόν.
 ΓΡ. τάλαιν' ἐγὼ τῆς ὕβρεος ἧς ὑβρίζομαι.
 ΧΡΕ. ἔοικε διὰ πολλοῦ χρόνου σ' ἑορακέναι. 1045
 ΓΡ. ποίου χρόνου, ταλάνταθ', ὅς παρ' ἐμοὶ χθές ἦν;
 ΧΡΕ. τοῦναντίον πέπονθε τοῖς πολλοῖς ἄρα·
 μεθύων γάρ, ὥς ἔοικεν, ὀξύτερον βλέπει.
 ΓΡ. οὐκ, ἀλλ' ἀκόλαστός ἐστιν ἀεὶ τοὺς τρόπους.
 ΝΕΑ. ὦ Ποντοπόσειδον καὶ θεοὶ πρεσβυτικοί, 1050
 ἐν τῇ προσώπῃ τῶν ῥυτίδων ὅσας ἔχει.
 ΓΡ. ἃ δὲ,
 τὴν δᾶδα μή μοι πρόσφερ'. ΧΡΕ. εὖ μέντοι λέγει.
 εἰ γὰρ αὐτὴν εἰς μόνος σπινθήρ λάβῃ,
 ὥσπερ παλαιὰν εἰρεσιώνην καύσεται.
 ΝΕΑ. βούλει διὰ χρόνου πρὸς με παῖσαι; ΓΡ. ποῖ, τάλαν;
 ΝΕΑ. αὐτοῦ, λαβοῦσα κάρνα. ΓΡ. παιδιὰν τίνα; 1056
 ΝΕΑ. πόσους ἔχεις ὀδόντας. ΧΡΕ. ἀλλὰ γινώσσομαι

- καῶγῳ· ἔχει γὰρ τρεῖς ἴσως ἢ τέτταρας.
- NEA. ἀπότισον· ἓνα γὰρ γόμφιον μόνον φορεῖ.
- ΓΡ. ταλάντατ' ἀνδρῶν, οὐχ ὑγιαίνειν μοι δοκεῖς, 1060
πλυνόν με ποιῶν ἐν τοσοῦτοις ἀνδράσιν.
- NEA. ὄναιο μέντ' αὖν, εἴ τις ἐκπλύνει σε.
- ΧΡΕ. οὐ δῆτ', ἐπεὶ νῦν μὲν καπηλικῶς ἔχει,
εἰ δ' ἐκπλυνεῖται τοῦτο τὸ ψιμύθιον,
ὄψει κατὰδ' ἡλα τοῦ προσώπου τὰ ῥάκη. 1065
- ΓΡ. γέρων ἀνὴρ ὧν οὐχ ὑγιαίνειν μοι δοκεῖς.
- ΧΡΕ. ἀλλ', ὦ νεανίσκ', οὐκ ἔω τὴν μείρακα
μισεῖν σε ταύτην. NEA. ἀλλ' ἔγωγ' ὑπερφιλῶ.
- ΧΡΕ. καὶ μὴν κατηγορεῖ γέ σου. NEA. τί κατηγορεῖ;
- ΧΡΕ. εἰναί σ' ὑβριστὴν φησι καὶ λέγειν ὅτι
πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι. 107
- NEA. ἐγὼ περὶ ταύτης οὐ μαχοῦμαι σοι. ΧΡΕ. τὸ τί;
- NEA. αἰσχυρόμενος τὴν ἡλικίαν τὴν σὴν, ἐπεὶ
οὐκ ἂν ποτ' ἄλλω τοῦτ' ἐπέτρεψ' ἐγὼ ποιεῖν·
νῦν δ' ἄπιθι χαίρων συλλαβὸν τὴν μείρακα.
ἀλλ' εἴσωθ' εἴσω· τῷ θεῷ γὰρ βούλομαι
ἐλθὼν ἀναθεῖναι τοὺς στεφάνους τούσδ' οὓς ἔχω.
- ΓΡ. ἐγὼ δέ γ' αὐτῷ καὶ φράσαι τι βούλομαι. 109
- NEA. ἐγὼ δέ γ' οὐκ εἴσεμι. ΧΡΕ. θάρρει, μὴ φοβοῦ.
οὐ γὰρ βιάσεται. NEA. πάννυ καλῶς τοῖνυν λέγεις.
- ΓΡ. βάδιζ'· ἐγὼ δέ σου κατόπιν εισέρχομαι.
- ΧΡΕ. ὥς εὐτόνως, ὦ Ζεῦ βασιλεῦ, τὸ γραδίον 1095
ὥσπερ λεπὰς τῷ μεираκίῳ πρσιίσχεται.

ΧΟΡΟΥ.

- ΚΑΡ. τίς ἔσθ' ὁ κόπτων τὴν θύραν; τουτὶ τί ἦν;
οὐδεὶς ἔοικεν· ἀλλὰ δῆτα τὸ θύριον
φθεγγόμενον ἄλλως κλαυσιᾶ. ΕΡΜ. σέ τοι λέγω,
ὦ Καρίων, ἀνάμεινον. ΚΑΡ. οὗτος, εἰπέ μοι, 1100
σὺ ἦν θύραν ἔκοπτες οὕτως ἰσφόδρα;

- ΕΡΜ.** μὰ Δι', ἀλλ' ἔμελλον· εἴτ' ἀνέψξάς με φθάσας.
 ἀλλ' ἐκκάλει τὸν δεσπότην τρέχων ταχύ,
 ἔπειτα τὴν γυναικα καὶ τὰ παιδία,
 ἔπειτα τοὺς θεράποντας, εἴτα τὴν κύνα, 1105
 ἔπειτα σαντόν, εἴτα τὴν ὄν. **ΚΑΡ.** εἰπέ μοι,
 τί δ' ἔστιν; **ΕΡΜ.** ὁ Ζεὺς, ὦ πονηρέ, βούλεται
 ἐς ταυτὸν ὑμᾶς συγκυκῆσας τρύβλιον
 ἀπαξάπαντας εἰς τὸ βάραθρον ἐμβαλεῖν.
- ΚΑΡ.** ἡ γλῶττα τῷ κήρυκι τούτων γίγνεται. 1110
 ἀτὰρ διὰ τί δὴ ταῦτ' ἐπιβουλεύει ποιεῖν
 ἡμᾶς; **ΕΡΜ.** ὅτι ἡ δεινότατα πάντων πραγμάτων
 εἵργασθ'. ἀφ' οὗ γὰρ ἤρξατ' ἐξ ἀρχῆς βλέπειν
 ὁ Πλούτος, οὐδεὶς οὐ λιβανωτόν, οὐ δάφνην,
 οὐ ψαιστόν, οὐχ ἱερεῖον, οὐκ ἄλλ' οὐδὲ ἐν 1115
 ἡμῖν ἔτι θύει τοῖς θεοῖς. **ΚΑΡ.** μὰ Δι', οὐδέ γε
 θύσει. κακῶς γὰρ ἐπεμελείσθ' ἡμῶν τότε.
- ΕΡΜ.** καὶ τῶν μὲν ἄλλων μοι θεῶν ἦττον μέλει,
 ἐγὼ δ' ἀπόλωλα κάπιτέτριμμαι. **ΚΑΡ.** σωφρονεῖς.
- ΕΡΜ.** πρότερον γὰρ εἶχον μὲν παρὰ ταῖς καπηλίαις 1120
 πάντ' ἀγάθ' ἔωθεν εὐθύς, οἰνοῦτταν, μέλι,
 ἰσχάδας, ὅσ' εἰκός ἐστιν Ἑρμῇ ἐσθίειν·
 νυνὶ δὲ πεινῶν ἀναβάδην ἀναπαύομαι.
- ΚΑΡ.** οὐκ οὐν δικαίως, ὅστις ἐποίεις ζημίαν
 ἐνίοτε τοιαῦτ' ἀγάθ' ἔχων; **ΕΡΜ.** οἴμοι τάλας, 1125
 οἴμοι πλακοῦντος τοῦ 'ν τεγράδι πεπεμμένου.
- ΚΑΡ.** ποθεῖς τὸν οὐ παρόντα καὶ μάτην καλεῖς.
- ΕΡΜ.** οἴμοι δὲ κωλῆς ἦν ἐγὼ κατήσθιον·
- ΚΑΡ.** ἀσκολιάζ' ἐνταῦθα πρὸς τὴν αἰθρίαν.
- ΕΡΜ.** σπλάγχχνον τε θερμῶν ὦν ἐγὼ κατήσθιον. 1130
- ΚΑΡ.** ὁδύνη σε περὶ τὰ σπλάγχχν' εὐοικέ τις στρέφειν.
- ΕΡΜ.** οἴμοι δὲ κύλικος ἴσον ἴσῃ κεκραμένης.
- ΚΑΡ.** ταύτην ἐπιπῶν ἀποτρέχων οὐκ ἂν φθάνοις;
- ΕΡΜ.** ἄρ' ὠφελήσας ἂν τι τὸν σαντοῦ φίλον;

- KAP. εἰ του δέει γ' ὦν δυνατός εἰμί σ' ὠφελεῖν. 1135
- EPM. εἰ μοι πορίσας ἄρτον τιν' εὖ πεπεμμένον
δοίης καταφαγεῖν καὶ κρέας νεανικὸν
ὦν θύεθ' ὑμεῖς ἔνδον. KAP. ἀλλ' οὐκ ἐκφορά.
- EPM. καὶ μὴν ὅποτε τι σκευάριον τοῦ δεσπότου
ὑφέλοι', ἐγὼ σ' ἂν λανθάνειν ἐποιοῦν ἀεί. 1140
- KAP. ἐφ' ᾧ τε μετέχειν καὶ αὐτός, ὦ τοιχωρύχε.
ἦκεν γὰρ ἂν σοι ναστὸς εὖ πεπεμμένος.
- EPM. ἔπειτα τοῦτόν γ' αὐτὸς ἂν κατήσθιες.
- KAP. οὐ γὰρ μετείχες τὰς ἴσας πληγὰς ἐμοί,
ὅποτε τι ληφθείην πανουργήσας ἐγώ. 1145
- EPM. μὴ μνησικακήσης, εἰ σὺ Φυλὴν κατέλαβες.
ἀλλὰ ξύνουκον πρὸς θεῶν δέξασθέ με.
- KAP. ἔπειτ' ἀπολιπὼν τοὺς θεοὺς ἐνθάδε μενεῖς ;
- EPM. τὰ γὰρ παρ' ὑμῖν ἐστὶ βελτίω πολύ.
- KAP. τί δέ; ταῖτο μολεῖν ἀστέιον εἶναι σοι δοκεῖ ; 1150
- EPM. πατρίς γάρ ἐστι πᾶσ' ἔν' ἂν πράττῃ τις εὖ.
- KAP. τί δῆτ' ἂν εἴης ὄφελος ἡμῖν ἐνθάδ' ὦν ;
- EPM. παρὰ τὴν θύραν στροφαῖον ἰδρύσασθέ με.
- KAP. στροφαῖον ; ἀλλ' οὐκ ἔργον ἔστ' οὐδὲν στροφῶν.
- EPM. ἀλλ' ἐμπολαῖον. KAP. ἀλλὰ πλουτοῦμεν· τί οὖν 1155
- Ἑρμῆν παλιγκάπηλον ἡμᾶς δεῖ τρέφειν ;
- EPM. ἀλλὰ δόλιον τοῖνον. KAP. δόλιον ; ἡκιστά γε·
οὐ γὰρ δόλου νῦν ἔργον, ἀλλ' ἀπλῶν τρόπων.
- EPM. ἀλλ' ἡγεμόνιον. KAP. ἀλλ' ὁ θεὸς ἤδη βλέπει,
ὥσθ' ἡγεμόνος οὐδὲν δεησόμεσθ' ἔτι. 1160
- EPM. ἐναγώνιος τοῖνον ἔσομαι. καὶ τί ἔτ' ἐρεῖς ;
Πλούτῳ γάρ ἐστι τοῦτο συμφωρώτατον,
ποιεῖν ἀγῶνας μουσικοὺς καὶ γυμνικοὺς.
- KAP. ὥς ἀγαθὸν ἐστ' ἐπωνυμίας πολλὰς ἔχειν·
οὗτος γὰρ ἐξεύρηκεν αὐτῷ βιότιον. 1165
- οὐκ ἐτὸς ἀπαντες οἱ δικάζοντες θαμὰ
σπεύδουσιν ἐν πολλοῖς γεγράφθαι γράμμασιν.

ΕΡΜ. οὐκοῦν ἐπὶ τούτοις εἰσιώ; **ΚΑΡ.** καὶ πλυνέ γε αὐτὸς προσελθὼν πρὸς τὸ φρέαρ τὰς κοιλίας, ἵν' εὐθέως διακονικὸς εἶναι δοκῇς. 1170

ΧΟΡΟΥ.

ΙΕΡ. τίς ἂν φράσειε ποῦ 'στι Χρεμύλος μοι σαφῶς;
ΧΡΕ. τί δ' ἔστιν, ὦ βέλτιστε; **ΙΕΡ.** τί γὰρ ἄλλ' ἢ κακῶς; ἀφ' οὗ γὰρ ὁ Πλούτος οὗτος ἤρξατο βλέπειν, ἀπόλῳλ' ὑπὸ λιμοῦ. καταφαγεῖν γὰρ οὐκ ἔχω καὶ ταῦτα τοῦ σωτήρος ἱερεὺς ὢν Διός. 1175

ΧΡΕ. ἡ δ' αἰτία τίς ἐστιν, ὦ πρὸς τῶν θεῶν;
ΙΕΡ. θύειν ἔτ' οὐδεὶς ἀξιοῖ. **ΧΡΕ.** τίνος οὐνεκα;
ΙΕΡ. ὅτι πάντες εἰσὶ πλούσιοι· καίτοι τότε, ὅτ' εἶχον οὐδέν, ὁ μὲν ἂν ἦκων ἔμπορος ἔθυσεν ἱερείον τι σωθείς, ὁ δέ τις ἂν 1180

δίκην ἀποφυγών· ὁ δ' ἂν ἐκαλλιερεΐτό τις, κάμει γ' ἐκάλει τὸν ἱερέα· νῦν δ' οὐδὲ εἰς θύει τὸ παράπαν οὐδέν, οὐδ' εἰσέρχεται. τὸν οὖν Δία τὸν σωτήρα καὶ τὸς μοι δοκῶ χαίρειν ἑάσας ἐνθάδ' αὐτοῦ καταμένειν.

ΧΡΕ. θάρρει· καλῶς ἔσται γάρ, ἣν θεὸς θέλῃ. ὁ Ζεὺς ὁ σωτήρ γὰρ πάρεστιν ἐνθάδε, αὐτόματος ἐλθών. **ΙΕΡ.** πάντ' ἀγαθὰ τοίνυν λέγεις. 1190

ΧΡΕ. ἰδρυσόμεθ' οὖν αὐτίκα μάλ', ἀλλὰ περίμενε, τὸν Πλούτον, οὐπερ πρότερον ἦν ἰδρυμένος, τὸν ὀπισθόδομον αἰεὶ φυλάττων τῆς θεοῦ. ἄλλ' ἐκδότω τις δεῦρο δᾶδας ἡμμένας, ἵν' ἔχων προηγῇ τῷ θεῷ σύ. **ΙΕΡ.** πᾶν μὲν οὖν 1195

δρᾶν ταῦτα χρή. **ΧΡΕ.** τὸν Πλούτον ἔξω τις κάλει. **ΓΡ.** ἐγὼ δὲ τί ποιῶ; **ΧΡΕ.** τὰς χύτρας, αἷς τὸν θεὸν ἰδρυσόμεθα, λαβοῦσ' ἐπὶ τῆς κεφαλῆς φέρε σμενῶς· ἔχουσα δ' ἡλθες αὐτῇ ποικίλα.

ΓΡ. ὦν δ' οὐνεκ' ἦλθον; **ΧΡΕ.** πάντα σοι πεπραγέται. 1200

233. *κἀδίκως*: this sounds strangely in the mouth of the virtuous Chremulos, and is perhaps to be explained by reference to lines 104—110, so that the change in the morality of Chremulos proves the truth of Ploutos' statement. Cp. Hor. Ep. I., 64,
 "Rem facias, rem
 Si possis recte, si non, quocunque modo rem."
235. *πάνυ* modifies *ἄχθομαι*. Ploutos has very strong objections to going into a strange house, because he is either hidden away under the ground, or forced to supply his host with funds for debauchery and the gaming-table, and is then ruthlessly thrust out of doors.
236. *αὐτοῦ*: sc. τοῦ εἰσιέναι.
238. Observe the repetition of *κατά*. "They bury me *deep down* under the ground."
241. "He denies even his having ever seen me." Cp. Herod. III., 67. *ἐξαρκος ἦν μὴ μὲν ἀποκτείνειαι Σμέρδιν*.
244. *ἐν ἀκαρεῖ χρόνῳ*: another reading has *χρόνου*. *ἀκαρεῖ* is the dat. neuter of the adj. *ἀκαρής* (a priv., and *κείρω*, I cut). The word was originally and properly applied to *hair too short to be cut*; hence the idea of *short*.
245. "(Yes, for you never yet met with a reasonable man."
249. *οἷ*: object of *ἰδεῖν*. "As I wish my wife and only son to see you."
- 2 51. *πειθόμεαι*: "I believe you" refers specially to *μετὰ σέ*.
- 253—332. Kariôn left the stage at his master's bidding (line 229), to summon the farmers who now appear. On learning that Ploutos is in the house of Chremulos, the farmers, led by Kariôn, perform a comic dance accompanied with rude jests. Chremulos greets them warmly on their arrival.
- πολλά δὴ*: "very often." *τῷ δεσπότῃ ταυτὸν θύμον*, "the same poor fare as my master." *ταυτόν*, more usually written *ταυτόν*, is an Attic contraction for *τὸ αὐτὸ* or *τὸ αὐτόν*. *θύμον*, derived from *θύω*, probably because it was first used to burn in sacrifice on the altar, was a mixture of thyme with honey and vinegar, much in use as food among the poor of Attica.
254. *δημόται*: at Athens this meant "men of the same deme." When the ten local tribes of Kleisthenes took the place of the four older tribes, each of the ten tribes was subdivided into ten *δήμοι* or country parishes, admission into some one of which was necessary for the full status of an Attic citizen.
255. *ὥς ὁ καιρὸς, κ.τ.λ.*: "as it is not the time to tarry, but is at the very limit when one should assist with his presence." The metaphor is from the edge of a razor. For the full expression, cp. Herod. VI., 11, *ἐπὶ ξυροῦ γὰρ ἀκμῆς ἐχεται ἡμῖν τὰ πρήγματα*.

268. *χρῶν ἐπὶ* : lines 262 and 263 imply that the farmers were sent for by "the master" for some good object, and Kariôn's description of the decrepit old man, "sans hair, sans teeth," leads them to think that it is some wealthy old man who is going to make them all rich. So they regard his message as "gold of words," i.e., words full of golden promise. Kariôn holds them somewhat longer in suspense with his banter, till he reveals his secret in line 284.
273. "No doubt ye take me to be a man naturally like this (i.e., a deceiver) in all respects, and believe that I never have anything good to utter."
277. *ἐν τῇ σοφῇ*, κ.τ.λ. : "your letter having obtained (for you) by lot the post of dikast in (the court of) the coffin," i.e., you ought to be dead and in your coffin. The judicial power, civil as well as criminal, at Athens was transferred by Periklēs to numerous dikasts (*δικασταί*, from *δικάζειν*, to judge) or panels of jurors selected from the citizens, 6,000 of whom were annually drawn by lot, sworn, and then distributed into ten panels of 500 each, the remainder forming a supplement in case of vacancies. The magistrate, instead of deciding causes or inflicting punishment by his own authority, was now constrained to impanel a jury, i.e., to submit each particular case which might call for a penalty greater than the small fine which he himself could inflict, to the judgment of one or other among these popular dikasteries. Which of the ten he should take was determined by lot, so that no one knew beforehand what dikastery would try any particular case, and thus the dikasts could not be tampered with. Each of the ten dikasteries was represented by the letters of the alphabet up to and including K; and on coming to the courts each dikast drew by lot the letter (*γράφμα*) marking the court in which he was to serve. The letter he drew was marked on a short staff of a particular colour. He next proceeded to that dikastery which was marked with the colour and letter corresponding to those on his staff. On entering the court he received a ticket or counter (*τίμβολον*) from an official inside; and on presenting this ticket when his day's business was over, he received three obols from the treasurers, who were called *Kôlakretai* (*Κωλακρέται*). This must not be confounded with the three obols given to the *Ekklesiasts* (or citizens who attended the public Assembly), referred to in line 171. Böckh states that "nearly one-third of the citizens sat as judges every day." Although this is an exaggeration, it is sufficiently near the truth to account for the large use of legal metaphors in the Attic poets. The joke here is that the old man is represented as having drawn the letter *Ξ* (whereas K is the highest letter), and would therefore have to go to the court beginning with

that letter, the court being comically called ἡ Σορός, the Coffin; and Charôn, the ferryman of the Styx, is therefore represented as the legal official who is ready to offer him the counter (ξύβολον).

281. This verse is the same as 260. It is somewhat out of place here, as is shown by the use of the singular *μή* between the two plurals *ἡμῖν* and *οἱ*; and it was probably repeated by some meddlesome scribe.

283. πολλῶν, κ.τ.λ.: "passing by the roots of many thyme-plants" (see note on line 253), without stopping to pluck them for a meal.

. Μίδας: acc. plural, although the dative might be expected after *πλουσίους* in the preceding line, where, however, Porson and Dobree read *πλουσίους*.

"Nay, by the gods, ye may all become perfect Midases, and ye get the ass's ears." Midas, king of Phrygia, was called upon to decide in a musical contest between Apollo playing on the lyre and Pan on the pipe. His decision was in favour of Pan, whereupon Apollo changed his ears into those of an ass. Cp. Persius I., 121, where the original reading was, "Aurículas asini Mida rex habet."

- 9 0—321. This portion of the Parodos is taken up with rude jests (*σκάμματα*), in order to allow the chief characters time for rest. These *σκάμματα* are different from the choral odes. See note on line 317.

Θρεττανεῖδ: a sound in imitation of the sound of the cithara, something like "tra-la-la" in English. Kariôn begins to imitate the rude Cyclops dance (τὸν Κύκλωπα), and tells the farmers to follow him (the Cyclops) as his flock. Cp. Hor. Sat. I., 5, 63, "Pastorem saltaret uti Cyclopa rogabat"; and Hor. Epist. II., 2, 125.

"Ludentis speciem dabit et torquebitur ut qui
Nunc Satyrum, nunc agrestem Cyclopa, movetur."

291. ὥσθι παρενσαλεύων: here he cuts a caper to show them the kind of dance he means.

291. ἄλλ' εἰς τέκνα, κ.τ.λ.: "but come, Children, oft-times shouting and bleating the calls of sheep and noisy goats, follow me." He calls the old farmers his children, because he is playing the part of Poluphêmos, and he likens them to his flock.

296. Order—ἡμεῖς βληθέντες σε, τὸν Κύκλωπα, λαβόντες μέγαν σφηκίσκον . . . ζητήσομεν ἐκτυφλῶσαι (σέ).

302. Κίρκην: here Kariôn assumes the rôle of Kirkê. The Cyclops who has just been mentioned was blinded, when asleep, by Ulysses; and this story reminds Kariôn of what occurred to the followers of Ulysses when they visited Kirkê. See Odyssey X., 203-243.

303. Φιλωνίδου : this character has been already mentioned in line 179. His name is here put *παρὰ προσδοκίαν* for Ulysses, and Corinth for Aiaia, Kirké's isle. The name of this Corinthian Kirké is given in line 179, *supra*.
312. τὸν Λαρτίου μιμούμενοι κρεμῶμεν : "we, imitating (Ulysses) the son of Laërtes, will suspend you." For the form *Λαρτίου*, cp. Soph. Ajax, 1, 'Αἶ μὲν, ὃ καὶ Λαρτίου, δέδορκά σε.
Λάρτιος for *Λαέρτης* is very rarely found. Ulysses himself should be Lartios, not, as here, the son of Lartios; Lartios being properly a possessive adj. formed from Laërtes. Cp. *Laërtia regna*, "the realms of *Laërtes*," Verg. Aen. III., 272; *Laërtius heros*, i.e. Ulysses, Ovid, Meta. XIII., 124.
 The word *κρεμῶμεν* probably has reference to the punishment of Melanthios by Ulysses. Melanthios tried to steal into the storehouse for arms, but on being caught he was bound hand and foot, "and they made fast to his body a twisted rope, and dragged him up the lofty pillar till he came near the roof beams," where they left him swinging. Hom. Od. XXII., 170-200.
314. 'Αρίστουλλος : ὥς is understood, "but you, like another Aristullos, with gaping mouth, will say." This person is referred to elsewhere in Aristophanés as a man of very depraved habits. Bergk thinks that Aristophanés is here ridiculing Plato, whose real name was Aristoklēs, *Plato* being only a nickname given him from his broad (*πλατὺς*) shoulders.
317. ἐπ' ἄλλ' εἶδος τρέψωθ' : "turn your attention to another strain." *Kariōn* probably means the choral ode and dance, usually performed in the interludes to the accompaniment of the flute. The word ΧΟΡΟΣ, at the end of line 321, is to mark that the ἄλλ' εἶδος, the words of which are wanting, should here be performed.
321. τῷ κόπῃ ξυνείναι : "grapple with the work."
- 322-391. Chremulos welcomes the Chorus, who promise to help him. Blepsidēmos, a sycophant, hears there is something in the wind, and he posts to the house of Chremulos to try and find out all about it. He finally learns that Ploutos is there.
322. "To bid you welcome, my fellow-demesmen, is an old and stale (form of greeting)." For *δημόται*, see note on line 254, *supra*.
325. συντεταμένως καὶ καταβλακευμένως : "with zealous, and not with careless pace." These adverbs are formed from the perf. participles passive of *συντείλω* and *καταβλακεύω* respectively. *συντεταμένως* is Bentley's excellent emendation for *συντεταγμένως*.
326. ὅπως... ἴσασθε : ὁρᾶτε must be understood here as in *Equites*, 222, 760; *Acharn.*, 253, 956, and many other places—"see that ye be."

328. βλέπειν, κ.τ.λ. : "for you shall think I look downright war."
Cp. the English expression, "to look daggers." For ἀντικρυς, see note on line 134.
329. τριεβόλου : see note on line 171. "It were strange if for three obols we jostle one another at every meeting of the Assembly, and I were to allow anyone to take away Plutos himself." *παρείην* is 2nd aor. opt. of *παρίημι*.
332. Βλεψίδημον : the Scholiast explains this common name of syco-phants to mean "ὁ πρὸς τὸν δῆμον βλέπων, καὶ τοῦτου τὰ πρὸς ζῶην πορίζμενος."
338. κουρείοισι : barbers' shops in Greece and Rome were the centres of gossip in the days of Aristophanes and Terence as much as they are throughout modern Europe. Cp. Eupol. II., 499—
καὶ πολλ' ἔμαθον ἐν τοῖσι κουρείοις ἐγὼ ἀτόπως καθίζων.
Hor. Sat. I., 7, 3, "Notum tonsoribus"; Ter. Phorm. I., 2, 38—
"Ex adversum ei loco
Tonstrina erat quaedam. Hic solebamus fere
Plerumque eam opperiri dum inde iret domum."
340. τοῦτ' αὐτὸ θαυμάσιον : Porson reads "θαυμαστὸν αὐτὸ τοῦθ' ὅπως." Blepsidēmos thinks there must be something wrong when an Athenian, who has come in for luck, sends for his neighbours; it was so contrary to the usual custom.
348. ἐνι : for ἐνέστι.
359. ἀποτρόπαιε : "avert (of evil)," another epithet of Apollo. See note on line 11, above.
363. "With what absolute certainty is there nothing sound in any man!"
367. κατὰ χώραν ἔχει : "remains unmoved." Another reading is ἔχεις.
368. ἀλλ' ἐστίν, κ.τ.λ. : "but it is quite clear that he has done something wrong." Dindorf reads ἐπίδηλόν τι πεπανουργκότε. Then the meaning becomes, "but it tells against him (as) having done something wrong" (i.e., that he has done something wrong); and the dative depends on ἐπὶ in ἐπίδηλον. Meineke's reading is ἐπίδηλον ὅτι πεπανούργηκέ τι.
372. κακοδαιμονῆς : "you are possessed."
377. ἀπὸ συμκροῦ πάννυ διαπράττει : "to arrange (hush up) at very small expense." Cp. for this use of ἀπὸ, *Equites*, 538, ἀπὸ συμκρᾶς δαπάνης ὅμῃς ἀριστίζων.
382. τιν' refers to Chremulos. It is elsewhere used, as here, to denote, as it were in vision, somebody who is present on the spot. Cp. *Ranae*, 554; *Acharn.*, 1158. Blepsidēmos implies that he will inform against Chremulos, who in consequence will be put on his trial, and to excite the pity of the judges will bring his wife and children with him into court.

384. καὶ διαφέρουσι, κ.τ.λ. : "and who will not differ in any respect whatever from the Hērakleidai of Pamphilos." On the death of Hēraklēs, his children, the *Hērakleidai*, were persecuted by Eurustheus, prince of Tiryns, and, driven out of the Peloponnēsos, they took refuge in Attica, where shelter was given them in spite of the threats of Eurustheus. Wherever they went for refuge they found that envoys from their persecutor had preceded them with offers of friendship to such states as drove them away, and threats of war against any state that received them, until they finally reached Athens. Thither they were pursued by the tyrant, whom they now defeated and slew. Then they returned to their birthright in the Peloponnēsos, but a pestilence soon broke out, in which they recognised a divine intervention, and accordingly they returned into exile in Attica. Ere long they tried to return, but were driven back, and remained for a hundred years in exile, till, aided by the Dorians, they conquered the Peloponnēsos. Two kings of their race thenceforward continued to rule simultaneously at Sparta, down to the conquest of Greece by the Romans. Athenian poets and orators boasted that their ancestors had befriended the exiled Hērakleidai. Athenian painters and sculptors may have celebrated the story in their works of art.

Who *Pamphilos* was is not certain. One Scholiast says he was a painter. In that case he painted a picture of the Hērakleidai, in the Stoa Poikilē or elsewhere, as suppliants before the Athenian people. Bergk and Dindorf take this view. Another Scholiast says he was a poet; in that case a drama called *Hērakleidai* is referred to, and this is actually the name of an extant drama of Euripidēs.

388. ἀπαρτί : "from now, henceforth,"—so Liddell and Scott. The word also means "exactly," and "just the opposite"; but *henceforth* is most suitable here.
390. σεαυτόν : understand ἀπολεῖς.
394. οὐκ ἐς κόρακας ; "won't you (go) to the ravens?" i.e., "go and be hanged (for telling lies)!" Similar expressions are ἐς φθόρον, εἰς δλεθρον, and sarcastically ἐς μακαρίαν; Lat., *in malam rem*, *in crucem*.
395. Ἑστίας : Chremulos said that Ploutos was in his house; therefore Blepsidēmos asks him in the name of *Hestia*, the guardian goddess of hearth and home, if he is speaking the truth.
396. θαλάττιον : "Do you mean the sea-god?" "Yes, and if there is any other Poseidōn, by the other as well." Bergk points out the obscurity of θαλάττιον, and the fact that in *Nudes*, 83, Strepsiadēs is unwilling that his son should swear νῆ τὸν Ποσειδῶ τούτῳ τὸν ἵππιον. The reason he suggests is that if Chremulos used the epithet θαλάττιον, it might be concluded

that this Ploutos, or wealth, had come by sea. But, as Dindorf says, there is really no difficulty, for the whole affair seems so incredible to Blepsidēmos that he does not believe the other's oath by Poseidōn, but goes on to ask whether he really means the sea-god by whom he is accustomed to swear.

398. "Then do you not send him about also to us, your friends?"
 "Things have not yet reached that point." "What do you say? Not yet reached the distribution point?" The force of *did*, in *διεπέμψεις*, is distributive.
401. *βλέψαι*, κ.τ.λ.: "that we should make (him) see."
402. *ἐν*, κ.τ.λ.: "in some one way or other."
408. The poet here has a slap at the degeneracy of the medical profession, which was neglected in Athens through being underpaid.
411. *καταλίνειν αὐτὸν εἰς Ἀσκληπιῶ*: "to (conduct him) to (the temple) of Asklepīos, (and) make him lie down (there)." After *Ἀσκληπιῶ* understand *νέων*, the acc. being governed by *εἰς*, to denote the *motion* to the temple. Cp. *Vesp.*, 122, where the same expression occurs. This method of cure, by which the sick spent the night in a temple hoping to be healed while asleep, was called *ἐγκόλμησις*.
413. *ἔνυε πρῶττων ἐν γέ τι*: "be quick and do something or other."
- 415—610. Poverty enters in a state of alarm lest Ploutos, being restored to sight, should drive her away altogether. In a long and ingenious argument, she contends for her own rights, and only retires before the threats of Chremulos.
415. *θερμόν*: "rash," as in *Vesp.*, 918, *θερμὸς γὰρ ἄνθρωπος*. Aeschyl. *Sept. contra Theb.*, 599, *ναύταισι θερμοῖς*. "Hot-headed," as applied to persons, has the same idea.
416. *ἀνθρωπαρίος*: this diminutive expresses contempt.
417. Hēraklēs is here invoked, says Brunck, as *ἀλεξίκακος* and tamer of monsters. Cp. Plaut. *Mostell.* II., 2, 94.
419. This same cognate accusative is found in the *Eccl.*, 106, *τόλμημα τολμῶμεν*. *τόλμημα* occurs in the singular in Eurip. *Phoenissae*, 1676, but it is mostly plural, and very frequently used by the tragedians, especially Euripidēs. As Green points out, this line is of tragic sound, and perhaps this is one reason why Blepsidēmos suggests, in line 423, that the intruder is a Fury from a tragedy. But another reason is given by Blepsidēmos himself in line 424.
421. *οἶον*: acc. governed by *ἐτόλμησε*, understood.
422. *ᾧσθ' ἀπολώλατον*: "so that ye are both undone." Here she regards their ruin as actually complete, although, in line 418, she spoke in the future tense.

423. Ἐρινὸς ἐκ τραγῳδίας : this contains a special reference to the *Eumenides* of Aischulos, where a chorus of fifty Furies is introduced. So terrible was their aspect that disastrous results followed to the women and children in the audience, according to the biographer of Aischulos; and Julius Pollux, II. 16, relates that in consequence of this a law was passed reducing the number of the tragic chorus. See Bergk, *ad loc.*
425. "But (no), for she has no torches." "Then she shall suffer for it." The Furies were always represented with torches. Seneca, *Med.* 16, speaks of the Furies as "Atram cruentis manibus amplexae facem."
427. οὐ γὰρ ἂν τοσούτῳ ἐνέκραγες ἡμῖν : "(otherwise) you would not have bawled out at us so loudly."
429. δεδράκατον, ζητούντες : observe the dual verb with plural participle.
431. βάραθρον : this was the name given at Athens to a yawning cleft beyond the Akropolis, in the deme of Keiriadai, which some say belonged to the tribe Oineis, others to the tribe Hippothontis. Criminals were thrown into it, and we learn from a passage (VII., 133) in Herodotus, who makes the earliest historical mention of it, that it was into this pit the envoys from Darius were thrown when they came to demand earth and water. It was also called *δρυγμα*, and hence the terms *δ ἐπὶ τῷ δρύγματι* or *δ πρὸς τῷ δρύγματι* for the executioner who hurled down the criminals. The word is no doubt formed from the root BOR of *βιβρώσκω*, Lat. *vorare*, Eng. *devour*. It corresponds to the Spartan *καίδδας*. Cp. also line 1109, *infra*, and *Equites*, 1362, &c. Translate—"Then isn't the pit left for you? But you should tell at once who you are."
435. ἡ καπηλὶς, κ.τ.λ. : "the neighbouring chap-woman, who always cheats me so grossly in my pints." *καπηλὶς* is connected etymologically with *chap* in *chap-woman*, also with German *kaufen* (= to buy), Lat. *caupo, copā*; Eng. *cheap, chipping, chaffer*. *ἡκ* = *ἡ ἐκ*. The Attic *κορύλη* was a liquid measure of six *κασθοί* or a half *ξέστης*, nearly half a pint, but here it may be freely translated by *pint*. The woman sold wine, and always gave short measure to Blepsidēmos.
439. οὗτος : "ho, you there!"
445. παρὰ πολὺ : "by far." This phrase is rare in comedy.
447. ἀπολιπόντε : observe the dual participle and the plural verb, and cp. lines 415-417, *supra*, where the plural *φεύγετε* is inserted in the midst of duals. *ποι* is out of place, but nevertheless it should be taken as modifying *φευξόμεθα*.
451. ἐνέχυρον τίθουσιν : "puts in pawn." It was forbidden by law at Athens to pawn arms, and the poor often had no choice left but to break this law. See Boeckh, *Rep. Att.* I., 142.

463. *τρόπαιον* : there is a play on the words *τροπαῖον* and *τρόπων*, both of which are derived from a common verb *τρέπω*, to turn—"Will set up a record to commemorate the reverse he inflicted on this versatile person;" lit., "Will set up a trophy over her ways," i.e., "will defeat the plans of Poverty." Sometimes the aorist optative with *ἔν* has about the same force as the future indicative, as here, so that *στήσται' ἔν* = *στήσεται*. This is due to Greek politeness, which often expressed as mere probabilities actions which were regarded as quite certain to occur. A *τροπαῖον* was a monument set up to commemorate the turning (*τροπή*) or defeat of an enemy, and consisted of spears, shields, helmets, &c., taken from the enemy in war, and fixed upon posts or trees on the battlefield. The party that allowed a trophy to be set up thereby acknowledged its own defeat, and after that the trophy was looked upon as inviolable, being under the protection of Zeus Tropaïos.
462. *ῥί* : observe that *τί* becomes *ῥί* when the question is repeated by the person of whom it is asked, before he answers it. Cp. *Ranae*, 198, *οὔτος, τί ποιεῖς*; Dion., *ῥί ποιεῖ*; The subjunctive mood is the Latin equivalent, e.g., "Quid fecisti?" "Quid fecerim?" = "What have you done?" "What have I done, do you ask?"
467. *περὶ τούτου... αὐτοῦ* : "on this very subject." "Why now, on this very subject, I am willing in the first place to offer an explanation; and if I make it clear that I alone am the cause of all good things to you, (well and good)." The ellipse of *καλῶς ἔσται*, or some such words, is often found when *εἰ μὲν, ἐὰν μὲν*, in the protasis of one sentence, correspond to *εἰ δέ, ἐὰν δέ*, in the protasis of a second.
473. *καὶ σὺ γε διδάσκου* : "and do you be advised."
474. *ἅπανθ'* : "in every respect."
476. "O cudgels and pillories, won't ye help (us to punish her)?"
478. *λοῦ* : a shout of indignation, "Oh!" Cp. *Nubes*, 543.
480. "What penalty, then, am I to fix for you in the suit, if you are vanquished?" In an Athenian law-court, the penalty was either fixed by the judge, or only declared by him, according to some estimate made before the cause came into court. It is this latter kind of trial, the *ἀγὼν ἀτιμῆτος*, that is referred to here. The plaintiff fixed the penalty from his own standpoint; the defendant generally fixed it at a much lower figure; and then the judge finally settled it. Cp. the comic trial of the two dogs in the *Vespes*. For the full form of procedure see SMITH'S *Dictionary of Antiquities*, article *Timema*.
483. "Think you, then, a score of deaths about enough?" "Yes, for her (Poverty)."

485. οὐκ, κ.τ.λ. : "Let both of you make haste, and do this (i.e., die the twenty deaths) : for what just plea can one any longer urge against (it) ?" The idiomatic expression οὐκ ἂν φθάνοιτον τοῦτο πράττοντ' (= "you cannot be too quick in doing this," "make haste and do this") usually expresses a strong exhortation or an urgent, impatient command.
487. τι σοφόν : "some clever (argument)."
488. μαλακὸν δ' ἐνδύσσετε μὴδέν : "ye shall not shew any softness in yielding." ἐνδιδόναι = to give in, yield. Cp. Herodot. III., 105, τὰς δὲ θηλείας ἀναμιμνησκομένας ὃν ἔλιπον τέκνων ἐνδιδόναι μαλακὸν οὐδέν (shewed no sign of flagging).
492. τοῦτ' οὖν, κ.τ.λ. : "we then, desiring this, have with difficulty hit upon a scheme, excellent and noble and useful for every purpose, so that this idea may be carried out."
497. "And, then, he will make all men good, and rich of course, and full of respect for things divine." The contention is that the wicked, when they see that Ploutos neglects them and will go to the good alone, are sure to give up their wicked ways, and follow piety when it pays to do so; and in this way Ploutos will make all men pious.
499. οὐδεὶς ἄν : This is the reading of the best MSS., but οὐτις· ἐγὼ σοὶ τοῦτον is the common reading. The former is more forcible.
503. αὐτά : sc. τὰ χρήματα, understood from πλουτοῦσι, which is curiously inserted between two words that must be taken closely together.
504. μετὰ σοῦ, κ.τ.λ. : "and with thee do most consort."
505. "Therefore I declare, if Ploutos were to recover his sight, and put an end to this state of things, there is no way by walking in which one could provide greater blessings for mankind." παῦσαι is read by Bekk., Dind., and Bergk; παύσει by Porson and Meineke. ταύτην βλέψας is the reading of Porson, Bekk., Dind., and Meineke; ταῦτ' ἂν βλέψας of the MSS. is corrected by Bergk into ταῦτ' ἀμβλέψας. Holden reads εἰ παύσει ταύτην βλέψας.
507. "O ye who of all men have been the most easily persuaded out of your sound senses, ye two old dolts, fellow-gossips and fellow-lunatics, if, &c." For δγαλνείν in this sense instead of its ordinary sense, "to be healthy," cp. l. 364, supra.
511. τέχνην οὐτε σοφίαν : "craft or profession." However, the Scholiast says : "Σοφίαν ἐνταῦθα καλεῖ τὴν περὶ τὰς τέχνας πανουργίαν καὶ μηχανὴν, τέχνην δὲ τὴν μεταχειρίσιν αὐτὴν καὶ ἐνέργειαν. Thus σοφία and τέχνη might refer to the same art, the former to the theory, and the latter to the practice.

515. This line, says the Scholiast, savours of the Middle Comedy. What he means is that the poets of the Middle and New Comedy used high-flown tragic language, such as is found in this line, for the sake of ornament, and not to raise a laugh, which would be the only effect in the days of the Old Comedy. This is one of the lines that was not in the earlier *Plutus*.
520. CHER. "Some merchant bent on gain will come from Thessaly, from the treacherous slave-dealers." Another reading is *παρὰ πλείστων* (instead of *παρ' ἀπίστων*), "from the numerous (slave-dealers)." *ἀνδράποδον*, a slave, from which comes *ἀνδραποδιστής*, a slave-dealer, has for its epic dative pl. *ἀνδραπόδεσσι* (*Il. VII.*, 475), which appears to confirm the derivation of the word from *ἀνδρο-*, stem of *ἄνθρωπος*, and *πούς*; because, as the Scholiast explains, "the slave is subject to the master as the foot to the whole body."
526. *ἐς κεφαλὴν σοί*: translate: "On your own head be it." This is a formula for averting evil, and appears to be borrowed from the Egyptian ceremony of cutting off the head of the ox to be sacrificed, imprecating evils on the head, and then selling it to aliens, or flinging it into the Nile. The formula in that case was, "εἴ τι μέλλοι ἢ σφίσι τοῖσι θύουσι ἡ Αἰγύπτῳ τῇ συναπάντη κακὸν γενέσθαι, ἐς κεφαλὴν ταύτην τραπέσθαι," Herod. II., 39. Cp. Verg. Aen. VIII., 484, "Di capiti ipsius generique reservent."
529. "Nor will ye be able to anoint her with trickling perfumes when each of you brings home a bride, nor to deck her with expensive dyed garments of various designs."
531. "And yet what advantage will it be to be rich, if you have to do without all these things?" The common reading is *ἀποροῦντας*; Meineke has *ἀποροῦντι*.
535. With the reading in the text, *πλὴν* must be taken adverbially, and *κολοσυρτόν* as the acc. after *πορίσαι*. Then *φάδων*, *παιδαρίων*, and *γραιδίων* depend on *κολοσυρτόν*. "Except a crowd of blisters on coming from the bath, of starveling ragamuffins, and of old crones." But *κολοσυρτοῦ* seems a better reading—"except blisters, and a noisy rabble of starveling ragamuffins and old crones." The Scholiast says the blisters would be caused by the excessive heat in the baths, or the reaction of the cold when they left them.
540. The *ἔχειν* in this line and in l. 542, as well as *σιτῆσθαι* in l. 543, depend on *πορίσαι* in l. 535.
541. "A rush-mattress alive with bugs," "a rotten mat," "mallow-shoots" and "dry radish tops" for food, "the head of a broken jar" as a bench, and "a broken cask-side" as a kneading-trough, are among the boons of Poverty to her votaries. This picture, no doubt, is drawn faithfully from life by the artist.

545. *κεφαλὴν* : governed by *ἔχειν* in line 540. Note that *καταγύοις* and *ἐργαγύων* are the second or intransitive perfects of *κατάγνυμι* and of *ῥήγνυμι*.
546. *ἐργαγύων καὶ ταύτῃν* : "and that (side) too a broken one." The collocation is very common. Perhaps, however, the meaning is—"this as well as the other broken."
548. *ὑποκρούσω* : "you have harped upon." *ἐφθέγξω, ἀνεκρούσω*, says the Scholiast, adding that the metaphor is taken from a harp or other musical instrument which is said *κρούεσθαι*. Kuster thinks the word has here the same meaning as in the active voice *Acharn.*, l. 38, "*βοᾶν, ὑποκρούειν, λοιδορεῖν τοὺς ῥήτορας*," i.e., *to attack*. Liddell and Scott also take this to be the meaning here. Blaydes compares Shakespeare's *Macbeth*, IV., i., 74, "Thou hast harped my fear aright," and translates it, "You have touched upon." Poverty complains that the whole of Chremulos' assault is upon Beggary, and has nothing whatever to do with herself, Poverty.
550. *ὅμως γ'* : "oh yes, of course, ye who think that unlike things are like, and that there is no difference whatever between Dionusios (the Sicilian tyrant) and Thrasuboulos (who expelled the thirty tyrants from Athens), may well imagine that Poverty and Beggary are sisters." This line shows that this *Ploutos* is the later play, for the first play was exhibited in 408 B.C., and it was not till 405 B.C. that Dionusios the elder was appointed sole general at Syracuse with full powers, and this is the date at which we may fix the beginning of his long tyranny of thirty-eight years.
- Thrasuboulos is the great Athenian democrat who was mainly instrumental in the overthrow of the Four Hundred in B.C. 411. He was banished from Athens as soon as Lysander set up the government of the Thirty Tyrants, 404 B.C.; but with Theban aid he returned and re-established the democracy (403 B.C.).
551. *τοῦτο πέπονθεν* : "is in this sad condition."
555. *μακαρίτην* : a term that was commonly used, according to Stobaeus, in reference to death, *πᾶς γὰρ λέγει τις, 'Ο μακαρίτας σίχεται*. In the *Persai* of Aesch., l. 635, we find, "*ἥ β' αἶτι μόν μακαρίτας ἰσοδαίμων βασιλεύς*" where the Chorus is singing of the dead King Darius. The Scholia on this say—*ιστίον δὲ εἶναι μακαρίτης ὁ τεθνῶς μακάριος ὁ ζῶν*. So that Bergk rightly says, "Comicus noster, quoniam pauperes paucis vitae commoditatibus fruuntur, eorum vitam, quasi non esset vita, dixit *βίον μακαρίτην*, quod de mortuis dici solet." Here it has the double meaning of *happy* and *dead*. "How happy that dead life of his you have recounted, if with all his sparing and toiling he shall not even leave the wherewithal to be buried."

558. The natural meaning of this line would be, "I produce better men than Ploutos (whom I have produced)." The intended meaning is, "than Ploutos produces." In this sense ἢ πλουτός would be the more usual form.
559. Ἰδέαν : "figure." παρὰ τῷ : "with him." Poverty contrasts the wiry, wasp-like character (for which see *Vespaes*, ll. 1070—1090) of her own followers with the gouty, pot-bellied followers of Ploutos, who have grown fat by riotous living (ἀσελγῶς).
562. ἀπὸ τοῦ λιμοῦ : "by starving them."
563. ἀναδιδάξω : "I will teach you (contrary to the received opinion)."
566. All the MSS. contain this line, yet it is bracketed by Bergk on account of its irregular metre and obscure sense. The sense required is, "Stealing is not contrary to decorum, provided the thief is not caught," which would not be inappropriate in the mouth of Blepsidēmos, who is himself a thorough rogue; and this was, moreover, in conformity with the Spartan custom, which allowed the young Spartans to steal if they were only adroit enough to escape detection, but punished them if caught. Thoukudidēs says of the early Greeks (Book I., 5), "ἥρπασον, καὶ τὸ πλείστον τοῦ βίου ἐντεῦθεν ἐποιούντο, οὐκ ἔχοντός πο' ἀσχύνην τοῦτου τοῦ ἔργου, φέροντος δέ τι καὶ δόξης μάλλον" δηλοῦσι δὲ τῶν τε ἡπειρωτῶν τινες ἔτι καὶ νῦν, οἷς κόσμος καλῶς τοῦτο δρᾷν."
- As the line stands it must be translated—"Yea, by Zeus, if he must escape detection, how can it be other than orderly?"
567. The poet often attacks the demagogues. There is a passage very like this in *Dēmochren. contra Timocr.* οὕτω δὲ καὶ οὗτοι οἱ ῥήτορες οὐκ ἀγαπῶσιν ἐκ πενήτων πλούσιοι ἀπὸ τῆς πόλεως γιγνόμενοι ἀλλὰ καὶ προπηλακίζουσι τὸ πλῆθος (= are not content with rising from poverty to riches by their politics, but in addition, &c.).
572. Construction—καύσει δὲ τὴ ζητεῖς. The words μηδὲν ταύτη γε κοσμήσης are parenthetical, and mean "do not plume yourself on that."
576. πετερυγίζεις : "you flap your wings." Others explain it to mean οὐδὲν ἀνύεις, *nilhil proficis*. The metaphor in either case is taken from birds, but in the latter case it implies that the birds are so young that their endeavour to fly is vain.
577. φρονοῦντας ἀριστα αὐτοῖς : "who mean the very best for them," i.e., who intend to teach them wholesome lessons by beating them.
581. Κρονικαῖς λήμας : "with fossilised prejudices," prejudices as old and out-of-date as the days when Kronos was king. Κρονικός, the adjectival form of Κρόνος, is found in the comparative degree in Plato, *Luciae*, 205, C. ἃ δὲ ἡ πόλις δὴλ' ἔδει

περὶ Δημοκράτους καὶ πάντων πέρι τῶν προγόνων, πλούτους τε καὶ ἱπποτροφίας καὶ νίκας Πυθοῖ καὶ Ἴσθμοῖ καὶ Νεμέῃ τεθρίπποις τε καὶ κέλλησι, ταῦτα ποιεῖ τε καὶ λέγει, πρὸς δὲ τοῖσι ἐτι τούτων κρονικώτερα. λήμη is properly a humour that gathers in the corner of the eye, rheum; but here applies to the prejudices that blind, as it were, the eye of the mind.

583. πῶς ἂν ποιῶν, κ.τ.λ.: "how would he, when establishing in person the Olympic contest, where he invariably every fifth year gathers together the whole of the Hellenes, proclaim the victorious competitors, by crowning them with wild olive as a crown, if he had great riches?"
584. Σ: ἔτους πέμπτου: the inclusive method of reckoning, according to which Pindar also calls this festival *πενταετηρίς*. An interval of four years elapsed between each celebration of the festival, and this term was called an Olympiad. So high did this celebration rank in the minds of the Greeks that it became their recognised method of reckoning time. Olympia is the name of a small plain to the west of Pisa in Elis, where the festival was held.
586. κοτίνῳ: this must here be taken as a noun in apposition to στεφάνῳ. Porson suggested *κοτινῶ*, an adjective from *κότινος* as *χρυσούς* from *χρυσός*. Dindorf reads *κοτίνου*.
589. "By binding (the brows of) the victors with trifles, he leaves the wealth with himself."
592. Chremulos being worsted in logic about Zeus, falls back on the system of "No case; abuse the plaintiff's attorney."
593. "The idea of your presuming to argue that you have not everything, and through poverty!" (i.e., that Poverty does not center on you all sorts of blessings).
594. Ἑκάτης: the reference is to the feast of Hekaté, or the Moon. At the time of the new moon a feast used to be set out in her honour at the crossways. A description of a similar custom among the Ethiopians is mentioned by Herodotus, III., 18.
595. αὐτῇ: refers to Hekaté. κατὰ in the next line is distributive.
597. "Whereas the poor folk snatch it away before (those who have brought it can) set it down."
601. ὁ πόλις Ἀργούς: from the *Télephos* of Euripidēs; κλύεθ' οἶα λέγει is from the *Médeia*, l. 169. The whole line is in *Equites*, l. 813.
602. Πασάνα κάλει: "call upon Pausôn your messmate." The Scholiast says this man was a painter. It appears from other passages in our poet that he was a very poor man. Cp. *Thesm.* 949, and *Acharn.*, 854, where he is associated with Lusistratos, who had to fast more than thirty days a month.

603. τί πάθω τλήμων; taken word for word from Aisch. *Persai*, l. 896.
- 610—770. Chremulos is at last able to carry out his plan, since his troublesome visitor has now departed. The god is sent to the temple, where he is cured, and then returns to make all his friends happy. Meanwhile, Kariôn gives an amusing description of the restoration of the god's sight.
612. σε κεφαλὴν: "τὴν κεφαλὴν appears to be in a kind of apposition to σέ. The head, as the noblest part, or the part chiefly affected, stands for the whole person in such phrases as γένναίον, δύστηνον κῆρα, ἐς κεφαλὴν σοί; cp. Lat. "multum fleturum caput." In this passage κεφαλὴν can hardly be (as Bergler takes it) accus. of object to κλάειν.—Green.
Translate—"And as for you (it is best for me) to bid your head (= you) go weep for many a long day."
619. ἡμῖν οἴχεται: "is gone for us" = "we have got rid of." ἡπίτριπτος = ἡ ἐπίτριπτος, i.e., ἡ ἀξία τοῦ ἐπιτετριφθαι, "this cursed wretch."
623. τὰ τῶν προῦργου ποιεῖν: "doing some of the needful things." Observe that προῦργον (= πρὸ ἔργου) is compared, προυργιάτερος, προυργιάτατος; the superl. form προυργιέστατος being doubtful.
626. πᾶλλ': governed by ἐκφέρειν (l. 624). Kariôn had to carry out the bedding for Ploutos to lie on, in the temple; and also everything else indoors that had been got ready for the ceremony.
At the end of this line there is missing a choral ode to fill up the time between the departure of the god for the temple, and the news of the recovery of his sight. "κἀνταῦθα γὰρ χορὸν ὤφειλε θεῖναι καὶ διατρίψαι μικρὸν ἕχρῃς ἢν τις ἐξ Ἀσκληπιοῦ ἀναστρέψειε, τὴν τοῦ Πλούτου ἀπαγγέλλων ἀνάβλεψιν." Schol.
627. ὃ πλείστα, κ.τ.λ.: "O ye aged men who at Thèseus' feast have sopped up much soup with very little bread." So Liddell and Scott. The μυστίλη from which the verb is derived is explained as "a piece of bread, hollowed out as a spoon, for supping soup or gravy."
Blaydes understands πλείστα as *sepiissime*, and takes the meaning to be "O ye aged men who very oft at Thèseus' feast have had a poor banquet on very little bread." The idea is, that heretofore their general fare has been very bad, and not much to boast of even at the Theseia; but now they have come in for good luck. Bergk thinks they celebrated the festival at their own expense, and therefore, on account of their poverty, had a very spare meal; but it is possible that some public distribution of food to the poor is alluded to.
631. τῶν σαντοῦ φῶλων: another instance of παρὰ προσδοκίαν. βέλτιστε "οὐκ ἄλλων τινῶν, ἀλλὰ τῶν ὁμοίων σοι μαστιγιῶν." Scholiast.

635. The Scholiast informs us that this line of tragic sound is taken from the *Phineus* of Sophoklēs. Translate:—"He has been restored to sight, and has received clear vision in his pupils." *ἐξοματώω* would naturally mean "to bereave of sight," a meaning it actually has in a fragment of Euripidēs—

"ἡμεῖς δὲ Πολύβου παῖδ' ἐρείσαντες πέδω
ἐξοματοῦμεν καὶ διόλλυμεν κόρας."

In Aisch., *From.* 506 (Paley), we find—

"καὶ φλογωπὰ σήματα
ἐξωμύτωσα, πρόσθεν δὲντ' ἐπάργεμα,"

where the word has the same meaning as in the present passage. Observe that *λελάμπυνται* is 3rd pers. sing.

637. *βοάν*: "cause for exulting shouts."

639. *εὐπαιδα*: The children of Asklēpios are said to have been Machaōn, Podaleirios, Iasō, Panakeia, and Hugiēia. Panakeia is mentioned in line 730, *infra*. Cp. *Orest.*, l. 984, *ἀναβοδόμεναι πατρὶ Ταντάλῳ*.

643. *τουνόν*: Kariōn.

645. *ἴνα καὶ τῇ πύρῃ*: The poet in *Theom.*, l. 735, satirises this weakness of Athenian women—

"ὃ θερμόταται γυναῖκες, ὃ ποτίσταται
κάκ παντὸς ὅμεις μηχανώμεναι πτεῖν,
ὃ μέγα καθήλοισ ἀγαθόν, ἡμῖν δ' αὖ κακόν."

For the participial construction, which is uncommon, after *φιλεῖν*; cp. *Vesp.*, l. 1535, *εἴ τι φιλεῖτ' ὀρχούμενοι*. The words *φιλεῖς δὲ δρῶς* αὐτὸ σφόδρα are spoken as an "aside."

650. "I shall tell you the whole story from head to foot," i.e., from beginning to end. *σολ* is purposely placed after the words *ἐς τὴν κεφαλὴν* to make the phrase resemble the usual imprecation (for which see note on l. 526, *supra*), in which sense it is understood by the woman. "Not, I pray, on *my* head," she exclaims.

"What! not the blessings that have fallen to our lot?"

Oh, it is the troubles that I don't wish on my head,"

as she understood *πράγματα* in line 649 to mean *troubles*, a meaning often conveyed by the word.

655. *εἴ τιν' ἄλλον*: for *εἴ τις ἄλλος*. It is attracted by its proximity into the case of *μακάριον*, which agrees with *ἄνδρα*.

657. *λοόμεν*: The Scholiast says this is for *ἐλόμεν* from *λόω*, the original form of *λοῦω*; so *λοόμενος* for *λοόμενος*, in next line. The uncontracted forms *ἐλοόμεν*, *ἐλουόμεν*, are rejected as not truly Attic by Phryn., l. 188, though copyists have often inserted them in the older authors. The root is *λοF* as appears in *λοῦω* (= *λόF-ω*), *λόF-ετρον* (= *λόF-ετρον*), *λοῦτρον*, Lat. *lau-o*, *lau-itis*. This root is lengthened into *λυ-*, from which comes *λῦ-μα*, *λῦ-θρον*, Lat. *al-luo*, *col-luv-ies*, *lu-strum*.

657. *εἰδαίμων*: This is sarcastic. The woman insinuates that Plutus was lucky indeed if a cold sea-bath did him any good.
659. *ἴμεν*: *idamus*.
660. "And when on the altar, the cakes and offerings were dedicated by the flame of murky *Hēphaistos*." The common MS. reading is *προθύματα* (= "the preparatory offering") for *θυλήματα*.
661. *μέλανος*: This is Bergk's emendation for *πέλανος*. *πέλανος* means "a clotted mixture," and if we retained the word, it would be in apposition to, and explanatory of, *πόπανα καὶ θυλήματα* (or, *προθύματα*); but although *πέλανος* is often found as a sacrificial term, it could not fairly be taken to explain the two former words; and to explain the word, by *asyndeton*, as being another nominative to *καθωσιώθη*, would be harsh. Bergk's emendation is very plausible, and is approved of by Meineke. This description of the sacrifice is in imitation of tragic diction, if it is not actually borrowed from some lost tragedy.
663. "And each of us made up from little odds and ends a bed for himself." "*ἐκ μικρῶν καὶ πολλῶν τὴν στιβάδα ἡντρεπίζομεν*." Scholiast. *παρακατῶ* is strictly "to sew on beside," or "to patch up."
665. *Νεοκλείδης*: mentioned also in *Εκκλῆς*. ll. 254 and 398, as *Νεοκλείδης ὁ γλάμων*, "the blear-eyed." He was an orator and a sycophant, and his character is preserved for us in a proverb of Suidas, *Νεοκλείδου κλεπτίστερος*.
668. "But when the minister of the deity put out the lights and told us to go to sleep."
673. *ἐξέληντε*: "arrested my attention."
675. *ἐφ' ἣν*: "to which pitcher of porridge I strangely desired to creep." He had an eye on the porridge, which was brought into the temple as an offering by the old woman; and in lines 689-690 he passes himself off as one of the sacred serpents, by hissing and biting the woman's hand when she thrusts it out to protect her offering. The word *ἐφερπύσαι*, strictly used of serpents, looks forward to this.
677. *φθοῖς*: the Attic contraction for *φθόϊας*, acc. pl. of *φθόϊς*, -*ιος*, "a cake."
681. *ἤγειν εἰς σάκταν τινά*: "He consecrated them into a certain wallet." This is *παρὰ προσδοκίαν* for *ἐπὶ τὸν βαγμόν*.
682. *νομίσας*, κ.τ.λ.: "And I, believing that there was great holiness in this proceeding." Understand *εἶναι* after *δοῖαν*.
685. "Yes, by the gods, I (was afraid) lest he with his fillets should reach the pitcher before me: for his priest had already given me a lesson," to get all I could as quickly as possible.

688. *ὡς ἥσθερό ποῦ μου τὸν ψόφον*: "As soon as ever she perceived the noise I made." Another reading is *ὡς ἡσθάνετό μου*, "as soon as she began to perceive, &c."
689. *τὴν χεῖρ' ὑπέρῃρε*: "Lifted up her hand over (the pitcher to protect it)." *τὴν χεῖρα* was probably written as a gloss on the margin, and so crept into the text. *τὴν χεῖρ' ὑφῆρει*, the common reading, is retained by Dindorf, and can only mean "she tried to draw away her hand." But no mention has been made of her hand being thrust out, whereas in l. 691, *infra*, we find *τὴν χεῖρα πάλιν ἀνέσπασε*, which implies that it has been. To balance the sentence, then, some change must be made in this line to reconcile it with l. 691, where there is no doubt about the reading. The reading proposed by Hemsterhuys, approved by Dobree and Meineke, and adopted by Holden, *ἄρα' ὑφῆρει*, removes all difficulty. "Having raised (her hand), she was on the point of drawing away (the pitcher)." *ἄρα'* is a *constructio ad sensum*, as if *γράφω* had been written instead of *γράφειον*. *χύτραν ὑφῆρει*, "was on the point of drawing away the pitcher," would be preferable to the common reading. The Scholiast's interpretation, *ἐκτείνει τὴν χεῖρα κατὰ τῆς χύτρας, ἵνα μηδὲς αὐτὴν λάβῃ καὶ Μένανδρος ἐξάραυτες ἐπικροτήσαστε*, was certainly written *à propos* of some other reading, and *ἄρα' ὑφῆρει* is the best suggestion that has been made.
690. *παρεῖας*: a species of serpent, so called from its puffed cheeks (*παρεῖδ*, the cheek). Its bite was harmless, and it was sacred to Asklēpios, and kept in his temple. Cp. Lucan. IX., 721, "Contentus iter cauda sulcare *pareas*." The word is variously written *παρούας*, *παρώας*, and *παρεῖας*, and is supposed by Liddell and Scott to be a reddish brown snake on the analogy of *παρώας ἵππος*, a chestnut horse (*μεταξὺ τεφροῦ καὶ πυρροῦ*, Photius).
694. *ἐφλῶν*: "I greedily devoured." *φλᾶν*, 'cum crepitu quodam frangere,' Blomfield.
708. *ἐκείνος* refers to Asklēpios.
712. The woman's suspicions are aroused, and she begins to think from a phrase of Kariōn's that there is more imagination than history in his narrative. *λίθινον*, from its position in line 710, might qualify *δοῦκα* and *κιβάτιον*, as well as *θειδίον*. So she wants to know whether not only the mortar and pestle, but the wooden box (*κιβάτιον*) was of stone. He admits the wooden box is not. Then, she wants to know how he could possibly see, if, as he said, he was wrapped up. The ready answer is that there were holes in his cloak.
713. *ὦ κάκιστ' ἀπολούμενε*: lit., "thou who art doomed to perish most vilely," "thou wicked scoundrel."

716. **φάρμακον καταπλαστόν** : "a plaster." The different kinds of **φάρμακα**, or medicines for *outward* application, were **χριστά**, **ἐγχριστά**, **ἐπιχριστά** (ointments), and **παστά**, **ἐπίπαστα**, **καταπλαστά** (plasters); while those taken *inwardly* were **βρώσιμα** and **πόσιμα**, **ποτά**, **πιστά**. See Aisch. *Prom.*, l. 479, seq., and note.
717. **σκορόδων**, κ.τ.λ. : "three cloves of Tenian garlic." The Scholiast says that Tenos, which is an island of the Cyclades, was noted for the fierceness of its serpents and of its garlic.
719. **ὀπός** : "the acid juice of the fig-tree. Cp. Lat. *sap -or, suc -us*, A.S. *sæp (sap)*. From **ὀπός** comes **ὀπιον**, *optum*.
720. **σχίνον** : *Scillam maritimam* (i.e., squill), "natam," says Pliny, "aceto exacuendo."
- δύμενος** : 2nd aor. part. mid. of **δίημι**, "having diluted."
- Σφήττιος** : *Sphêttos* was a deme in Attica belonging to the tribe *Akamantis*. *Sphettian* vinegar was very sharp, and the Scholiast says that even the *Sphêttioi* themselves were **πικροὶ καὶ συκοφάνται**. Every item in the prescription is very bitter and painful, whether the garlic, "the acid fig-tree juice," "squill," or "Sphettian vinegar," and is an amusing cure for sore eyes, the complaint of *Neokleidês*. See note on line 665.
725. **ἐπομνύμενον** : **ἐπόμνυσθαι**, lit., "to swear after, or accordingly," as a legal term = **ὕπόμνυσθαι**, which is perhaps the verb that should be read in this passage. **ὕπόμνυσθαι** is "to interpose by oath," but in Attic law it meant "to make oath (either personally or by proxy) that something serious prevents a person's appearing in court at the proper time," and so, to apply for a postponement of a trial, to bar proceedings by an affidavit, &c. Translate—"That I may stop you from going to the Assembly, having (for once) a real excuse." Dindorf and Bergk have the reading given in this text. But Dindorf proposes **ταῖς ἐκκλησίαις**, which Holden accepts. The meaning would then be, "that I may put an end to your obstructing public business at the Assemblies by false pleas."
727. **Πλούτωνι** : "τὸν Πλούτον Πλούτωνα εἶπε παῖζων."—Schol. *Ploutos* is here identified with *Ploutôn* (*Pluto*), the god of the nether world, who as well as *Ploutos* was considered a god of riches, **ὅτι ἐκ τῆς γῆς ἀνίεται ὁ πλούτος**. Others regard **Πλούτων** as an endearing diminutive of *Πλούτος*, as **γλύκων** of **γλυκύς**, &c.
729. **ἡμιτύβιον** : this, according to Pollux, 7, 71, is an Egyptian word meaning "towel." It is often found wrongly spelt **ἡμιτόμβιον** in the MSS., doubtless from a desire of the copyists to find some meaning in the name.
730. For **Πανάκεια**, see note on line 639.
733. **ἐκ τοῦ νεῶς** : the invalids were in the sacred enclosure (**τέμενος**) around the temple, not in the temple itself. See line 659.

736. ἐμούδδκει: for ἐμοὶ ἐδόκει.
737. This novel method of measuring time comes as a surprise to the audience, and is a second reference to the feminine weakness mentioned in line 645.
742. πῶς δοκεῖς: adverbial to ἡσπάζοντο, "greeted him, you can't think how (i.e., very enthusiastically)," lit., "greeted him, how do you think?"
749. In this line the woman apostrophises Asklepíos.
750. ὄχλος ὑπερφύης ὄσος: "a marvellously great crowd," lit., "a crowd, marvellous how great." The relative ὄσος is often joined to an adjective in this way, as θαυμαστὸν ὄσον, ἀμήχανον ὄσον, &c.; ἀμήχανον ὄσον χρόνον = an inconceivable length of time. Cp. Lat. *mirum quantum, immane quantum*, &c. Similarly the adverbial forms, ὑπερφύως ὥς, ἀμηχάνως ὥς, &c..
756. ὀφρῦς συνήγον, κ.τ.λ.: "knot their brows and were gloomy the while." Cp. *Nub.* l. 582, τὰς ὀφρῦς ξυνήγομεν; *Ach.*, l. 1069, τὰς ὀφρῦς ἀνεσπακώς. This verse seems borrowed from some tragedy.
757. οἱ δ': this refers to οἱ δίκαιοι (line 751).
758. ἐκτυπεῖτο: the passive of κτυπέω in its *causal* meaning, "the shoe was made to resound." Cp. *Theom.*, l. 995—
ἀμφὶ δὲ σοὶ κτυπεῖται
Κιθαῖρῳνιος ἦχώ.
Dobree points out as undoubted examples of the passive use of this verb, Philostr. p. 201, κτυπεῖται τις ἐνταῦθα ὑπ' αὐτοῦ ἄκμων; p. 358, κτυπεῖσθαι δοκοῦντος τὰ ᾄδα ὑπὸ ἐννοίας ἱππέων.
The passage in the text, ἐκτυπεῖτο ... προβήμασιν is of tragic sound and is likely enough a tragic imitation.
760. ἐξ ἑνὸς λόγου: "at once," lit., "at one word."
765. εὐαγγέλια: acc. of reference depending on ἀναγγεῖλαι. "I wish to wreath you with a garland of leaves for good tidings, on your reporting such news as this."
767. ἀνδρες: for οἱ ἄνδρες, Ploutos, Chremulos, and their friends the just men.
768. καταχύσματα: handfuls of *figs, nuts, and sweetmeats*, which used to be *showered* (καταχέω) over the bride, and over a new slave, by way of welcome on their entering their home. Cp. *Theompomp.*, com. II., 797—
φέρε σὺ τὰ καταχύσματα
ταχέως κατὰχει τοῦ νυμφίου καὶ τῆς κήρης.
Cp. Vergil, *Ecl.* 8, 31, *sparge, marite, nuces*. Ploutos, on returning with his new acquisition (i.e., his sight) must be greeted as if he were bringing home a blushing bride or newly-purchased slave. The Scholiast says that ὀφθαλμοῖς is *παρὰ προσδοκίαν* for δούλοισι. κομίσω is the aorist subjunctive, like καταχέω in line 790.

771. The choral ode which should precede the entry of Ploutos is missing, and it is very probable that several verses are also missing, because Ploutos would hardly begin with the words *καὶ προσκυνῶ γε*. With regard to the three opening lines, they are in tragic style, but the Scholiast tells us nothing of their origin, and they are not to be found in the extant tragedies.

"Adorat sive salutat solem, cujus lucem longo post tempore jam videt, ut solemus amicos salutare; deinde terram Atticam, quae eum quasi hospitio excipiat. Cf. *Eq.*, l. 156, *τὴν γῆν πρόσκυσον*."—Bergk.

772. *σιμνὴς Παλλάδος κλεινὸν πέδον*: "the famous plain of honoured Pallas," i.e., Athens, of which city Pallas Athênê was the tutelary goddess.

773. *χώραν τε πᾶσαν Κέκροπος*: "the whole land of Kekrops" is Attica, of which land this hero is said in the legends to have been the first king. He is said to have founded Athens, the citadel of which was called Cecropia in his honour. The later Greeks believed that he came from Sais in Egypt with a colony, and introduced Egyptian civilisation into their land; but modern criticism shows this belief to be unfounded. The name *Κέκροψ* is probably a redup. of the root *καρπ-*, seen in *καρπός*, and means *Fruitful*.

774. *συμφορὰς*: his misfortunes were "consorting unawares with such (evil) men, and unwittingly shunning those worthy of his society."

778. *ἐκείν'*: "the former," i.e., consorting with the wicked. Lat. *illa*.

ταύτ': "the latter," or shunning the honest. Lat. *haec*.

779. *αὐτὰ πάντα πάλιν ἀναστρέψας*: "having adopted a diametrically opposite line of conduct."

781. *ἐπεδίδουν*: so Meineke and Bergk; *ἐνεδίδουν*: *vulgo*, "gave (myself) up to."

782. *βᾶλλ' ἐς κόρακας*: understand *σεαυτὸν*. "Take yourself off to the crows!" i.e., "to the deuce with you!" Lat. *Aprage in malam rem, or in malam crucem*. These words are spoken by Chremulos to one of the crowd of newcomers that try to force their friendship on him now that he has become rich. Then he falls into a soliloquy.

784. "For they poke and bruise one's shins, each anxious to show some sign of goodwill." Observe that *ἐνδεικνύμενος* is not plural to agree with the verb, but is attracted to the nom. sing. by *ἐκαστος*. Cp. Homer, *Il. O.*, l. 663—

*ἔτι δὲ μῆσασθε ἕκαστος
παίδων ἢ δ' ἀλόχων.*

Also *βάν δ' ἵμεναι κελόντες ἐὰ πρὸς δώμαθ' ἕκαστος*, *Od. σ*, last line.

787. περιστεφάνωσεν : "surrounded."
788. ὁ φέλλεται ἀνδρῶν : this to Ploutos probably ; καὶ σὺ καὶ σὺ το Ploutos and Chremulos. The Scholiast understood it ὁ Πλούτε καὶ ὁ ἄνερ καὶ ὁ Βλεψίδημε.
789. καταύσματα : see note on line 768.
790. καταχέω : aorist subjunctive.
792. Observe the double superlative πρότιστα, "for the first time."
796. "Then in addition we shall avoid the charge of vulgarity. For it is not seemly in a dramatist to fling figs and fruit to the audience, and then to force laughter at these things." διδάσκαλος refers to Aristophanes himself, and the force of the epithet is that he himself, like other dramatic poets, *taught* or *superintended the rehearsals* of his own choruses.
For γελᾶν ἐπὶ, "to laugh at," cp. Aisch. *Eum.*, l. 560, γελᾷ δὲ δαίμων ἐπ' ἀνδρὶ θερμῷ, and *Il. B.*, l. 270, ἐπ' αὐτῷ ᾗδὲ γέλασσαν. But ἐπὶ τοῖς might also mean "at this cost," i.e., the cost of vulgarity, or "in addition"; γελᾶν, in both these cases, being used absolutely.
800. Δεξιόνικος : supposed by the poet to be the name of one of the spectators, who, as soon as the wife of Chremulos came in with the nuts, had started to his feet to be ready when they were scattered among the audience.
- 802—958. With the choral ode which should be sung between lines 801 and 802, but which is now lost, the catastrophe of the play is reached. Henceforth all goes aright, for on Ploutos regaining his sight all the good wax rich and evildoers are reduced to poverty. Kariôn enters and gives a comic sketch of the good things the god has given to his master. A Just Man comes to see the god and thank him, and to offer up his wretched old clothes as a memorial. An Informer enters to bemoan the loss of his trade, but he finds no sympathy, is stripped, then clothed in the miserable old rags of the Just Man, and finally sent to the baths.
803. μὴδὲν ἐξενεγκόντ' οἰκοθεῖν : "without any cost," lit., "having borne nothing out of the house (in exchange)."
804. The idea in this and the next line is that wealth was generally secured by dishonest means in Athens, yet wealth has now come tumbling in tumultuously to the household of Chremulos although they had done nothing evil to deserve it.
805. ἐπεισέπηλκεν : this is explained by the Scholiast to mean εἰσεπήδησεν, and he adds that it is a military term chiefly used of an invasion. "Has riotously invaded (the household)."
806. This verse was rejected by Bentley, and certainly looks suspicious when compared with line 802.

806. *οὐτω* : "On these terms (*i.e.*, having done nothing wrong to deserve it) wealth is a pleasant thing indeed."

810. *φρέαρ* : "oil jar." τὰ ἐλαιοδόχα ἀγγεῖα. Scholiast.

815. *λάνος* : various interpretations of this word are given, but the meaning of "lantern" (*φανός*) appears to be the most suitable to the present passage.

816. *στατήροι δ'* : "And we servants play at 'odd or even' with gold staters." The *Statēr* (= *standard*) was the chief gold coin in Greece. It was also called *Chrysus* (*χρυσοῦς*); and *Daric*, *Δαρεικός* or *στατήρ Δαρεικός*, from the coinage of Darius Hystaspes, just as *Louis* and *Napoleon* were names given by the French to gold coins. The Athenian gold staters were a little heavier than the darics, but were current at the same rate. In weight they were equal to *two*, and in value to *twenty*, Solonic silver drachmae. The Athenian statēr and the Persian daric were each worth about £1. 2s.

ἀριθμοῦμεν : "ludere par impar," Hor. *Sat.* II., 3, 248, called by the Greeks *ἀριθμεῖν*, *ἀρτία ἢ περιττά*, or *ζυγὰ ἢ ἄζυγα*, was a game in which one had to guess whether the number of things (coins, nuts, &c.) held in the hand was odd or even.

820. With the triple sacrifice mentioned in this line cp. the Roman *suovetaurilia*. Properly speaking, *βουθυτεῖν* should only be used of the sacrifice of oxen, but here it is used freely for *θύειν*.

823. *παιδάριον* : diminutive of *παῖς*, a slave. A young slave is carrying the old tattered cloak of the Just Man.

In the following scene, from this line down to line 965, the dialogue is carried on between the Just Man, Kariôn, and the Sycophant. Chremulos is now engaged indoors with the sacrifice, and remains off the stage till he enters again in line 965 with the words "*μὴ δῆρ' ἐγὼ γὰρ αὐτὸς ἐξελήλυθα.*" The authority of the MSS. is in favour of this view, which is the one accepted by Bergk, Blaydes, and Holden.

The theory that Chremulos should be substituted for Kariôn throughout the scene is maintained by Hemsterhuys, Brunck, and Dindorf. The Scholiast leaves it doubtful, observing only *ᾧ* (*δικαίῳ*) *διαλέγεται ἢ δ' Χρέμυλος ἢ δ' οἰκίτης*.

825. "You are clearly what you seem to be, one of the honest."

837. *κούκ' ἐδόκουν ὁρᾶν* : "and they pretended not to see."

839. *αὐχμός* : "for the drought that befell my coffers was the ruin of me."

842. "And of what use to the god is the old cloak?" If *θεῶν*, the MS. reading, be followed, the meaning becomes "What, in the name of the gods, is the meaning of this old cloak?"

Observe that lines 840, 842, and 844 end with *πρὸς τὸν θεόν*.

843. *τοῦτ'* : this word should be taken with *τριβάνιον*, and not with *παιδάριον*.

844. With this line cp. Hor. *Od.* I., 5, 15—

"Suspendisse potenti
Vestimenta deo maris."

845. τὰ μέγδα : understand μυστήρια. The reference is to the great festival and mysteries of the Eleusinia, celebrated in honour of Dēmêtêr and Persephonê at Eleusis, a town lying on the sea-coast north-west of Athens and close to Megara. The Great Mysteries were celebrated for nine days every year in the month of Boëdromiôn, from the 15th to the 23rd, both at Athens and Eleusis.

It was customary to dedicate the garments in which one had been initiated at these mysteries; and this is why Kariôn asks the Just Man if these are his initiation garments. What he means is, "You have now been initiated into the mysteries of Ploutos. Is that why you wish to dedicate your cloak to him, as they do at the Eleusinia?"

849. χαρίεντα : This is ironical.

850. δειλαιος : The penult is short, and the word is written δειλαος in the Ravenna MS.

853. The metaphor in this line is borrowed from wine which is so strong that it is able to bear a large admixture of water without losing its goodness. So the Scholiast, Bergk, and Dindorf. "Even if this be the right explanation of πολυφόρος, yet to press the metaphor in συγκέκραμαι would make the sufferer to be the water mixed with (and weakening) his own calamity. If Aristophanes meant this, he meant the whole phrase to be in ridicule of his tragic contemporaries. It is not likely that Sophoklês and Aischulos meant κεκράσθαι διὰ, οἶκτω otherwise than "to be plunged in." And πολυφόρος is also explained πολλὰ κακὰ φέρουσι. Of land it means "fruitful," "bearing much good": therefore why not of fortune "bearing much evil?" Green. This is probably the correct interpretation of συγκέκραμαι, although Bergk and others regard it as a continuation of the metaphor. But πολυφόρος undoubtedly has reference to the mixture of wine and water. Cp. *Equites*, 1188, ὡς ἡδὺς, ὃ Ζεῦ, καὶ τὰ τρία καλῶς φέρων; *Kratin*, II., 117, ἄρ' οἶσι τρία; *Galen*. 11, 93, &c.

Translate: "So much in need of tempering is the fortune in which I have become hopelessly involved."

859. αἱ δίκαι : "The informer must have redress, if there is law in Athens." The mention of δίκαι gives the Just Man a clue to the character of the new-comer, whom, in the language of the mint, he declares to be "of a bad stamp," and Kariôn, chiming in, gives him little comfort by assuring him that "it is very obliging in him (i.e., serves him quite right) to be ruined."
864. The informer takes it for granted that he himself was one of the good, the only class that Ploutos was to enrich.

867. *ἐστὶν ἐξολωλέως*: Periphrastic perfect for *ἐξολώλεκε*. This construction is far more common in the pluperfect.
870. "By Zeus, there's not a bit of honesty in any one of you." Cp. l. 363, *supra*.
872. *ὦ Δέματερ*: Observe this Doric form of *Δήμητερ*. Doric forms were occasionally used by the comedians; and this very one has been already used in line 555.
 "O Dêmêtêr, with what swagger the informer has come in. It is clear that he is ravenously hungry."
875. The informer wishes to give them a stretch on the wheel, to make them confess their villainy.
876. *οὐμώξαρα*: crasis for *οὐμώξει ἄρα*.
883. "I don't care in the least for you. Here's a ring I am wearing that I bought for a drachma from Eudêmos." The point of this remark is that the ring is a magic one, and would protect its wearer from harm. *Εὔδαμος* is Doric for *Εὐδήμος*.
885. *ἀλλ' οὐκ ἔνεστι*: The Scholiast explains this to mean *ἀλλ' οὐκ ἰσχύει οὗτος ὁ δακτύλιος πρὸς τὸ δῆγμα τοῦ συκοφάντου*. The general meaning must be "Your ring can't guard you against the bite of the informer." But how is this arrived at? The Scholiast's explanation is that *φάρμακον* is understood: "There is no *cure* in it (the ring) against an informer's bite;" so that *δήγματος* depends on *φάρμακον* which is implied in *δακτύλιος*, because the ring was a *δακτύλιος φαρμακίτης*.
 Raper explains it thus: "There is not in the list of the virtues of this ring the words '*συκ. δῆγ.*' Vendors of amulets possibly gave the purchaser a list of the healing powers of the amulet as follows—*τοῦτο τὸ περίσμμα ἰσχύει κατ' ὀφews δῆγματος*, and so forth."
 One Scholiast says that *δήγματος* is the genitive after *δακτύλιος*, and Holden believes *οὐ γὰρ ἐστὶ* to have been his reading, i.e., "the ring is not the ring of an informer's bite." Others think the line should be written, *ἀλλ' οὐκ ἔνεστι* "*Συκοφάντου δῆγματος*."
 Dobree's explanation is "It is impossible (*οὐκ ἔνεστι*) to buy an amulet against the bite of an informer," in which sense *οὐκ ἔνεστι* is often found.
 Holden takes the line as it stands to mean "There is no informer's bite in his words," making *δήγματος* a partitive genitive, and suggests *ἐπιδῆ* or *ἰασις* for *ἔνεστι*.
 It seems most satisfactory to understand *φάρμακον* with the Scholiast.
889. *οὐκουν τῷ γε σῷ*: "Certainly not for your (good), you may be quite sure of that."
891. *ἐπ' ἀληθεία*: "in truth." Cp. Aisch., *Supp.*, l. 622 (Paley); and Theok. VII., l. 44, *πάν ἐπ' ἀλαθεῖα πεπλασμένον ἐκ Διὸς ἔρπος*. The

μάρτυς is a witness whom the informer had brought with him, so as to be able to summon the others for trial. The witness, who takes no part in the dialogue, disappears before l. 933, *infra*. Translate:—"Would, in truth, that you and your witness may burst, but not with eating (*lit.*, 'being filled with nothing')." *ἐμπλήμενος*, syncop. aor. pass. part. of *ἐμπιπλημι*.

894. The informer perseveres in his assertion that they are going to dine at his expense, and tells them that "there is inside a large quantity of sliced fish and roast meat."
896. Observe the change of case after *δοσφαίνει*, first an acc., and then the genit. *ψύχους*. The latter is the usual construction; but neuter accusatives may be used with all verbs.
897. "Since he is wearing such a wretched cloak."
904. *σκήπτομαι*: "He is not so mad as to be a farmer, but he pretends to be a merchant when it happens to suit him." Merchants were free from the public burthens at Athens on account of the help they gave in importing grain; therefore, when the informer wishes to escape some tax, he poses as a merchant. Cp. *Dēmsth.*, p. 893, *ἐπὶ τῇ προφάσει τοῦ ἐμπορεύεσθαι συκοφαντοῦντας*.
906. *μηδὲν ποιῶν*: "If you did nothing." *οὐδὲν ποιῶν* would mean actually "doing nothing."
908. *τί μαθόν*: These words are often found, like *τί παθόν*, at the beginning of a question in Attic Greek, and though both phrases might be freely rendered by "wherefore?", yet the former indicates some *μάθος*, and means more exactly "on what *knowledge* (belief or persuasion)?" The latter indicates a *πάθος*, and might be rendered "on what *compulsion* (or inducement)?"
- βούλομαι*: At Athens it was a constitutional principle that any one who wished (*ὁ βουλόμενος*) might make proposals at the *Ekklēsia* for the amendment (abrogation, &c.) of laws, bring forward an impeachment, &c., but a check was imposed by the *Graphē Paranomōn*. *βούλομαι* in this line, and *ὁ βουλόμενος* in line 918, refer to this practice.
910. *εἰ σοι, κ.τ.λ.*: "If you are odious for things that don't in the least concern you." *προσῆκον* is used absolutely. *lit.*, "If, it concerning you not all, then you incur hatred."
912. *κέφας*: "Οἶνον ὅπερ φιλεῖ ἄφρον θανάττιον ἐσθλιν." Scholiast. "Noodle, booby." The verb *κεφούσθαι*, "to be gulled," is used by Cicero, *ad Attic*, XIII., 40.
913. "Is inquisitive interference a thing to benefit the state?" "No; but to uphold existing laws, and not to allow any one to do wrong, is." "Then, does not the state for this very purpose appoint *dikasts* to hold office?" "But who accuses?" "Whosoever chooses." "Well, I am that man."

The laws were examined annually by the *Thesmothetai*, and

any changes they deemed advisable were reported to the *Nomothetai*, a legislative committee of the *dikasts*. Public advocates were appointed for the formal defence of all the laws attacked, and the citizen who proposed a change had to make out his case against this defence, to the satisfaction of the assembled *Nomothetai*. See Grote's *History of Greece*, chap. xlv.

925. τὸ Βάττου σίλφιον : "the silphium of Battos." Battos, otherwise known by the name of Aristotelês, migrated from Thêra, one of the Cyclades group of islands, and led a colony to Africa, where he became the founder of Cyrenae (631 B.C.) Cyreneans stamped their coins with his image, holding in one hand the plant *silphium* (Lat. *laserpicium*). This plant was very valuable, and was exported far and wide on account of its excellence both in medicine and cookery. Hence it was an important source of revenue; and the phrase Βάττου σίλφιον passed into a proverb for a very magnificent and costly gift. Catullus (7, 4) speaks of *laserpiceræ Cyrenae*.
926. Just Man. "Put down your cloak at once." Kar. (to Informer) "Ho, you fellow! it is to you he is speaking." J. Man. "After that, take off your shoes." Kar. (to Informer) "It is to you he says all this." Inf. (defiantly) "All very well, but just let whichever of you chooses come up here to me." Kar. (mimicking the Informer's words in line 918) "Then that man am I." Then Kariôn sets to work to undress the informer, who protests against his being stripped "in open day" (μεθ' ἡμέραν).
927. ὑπόλυσαι : 1 aor. imperat. mid. As ὑπόδημα, the *under-bound*, is a shoe; so ὑπόλυνω, to *loosen under*, is the appropriate word for unfastening a shoe from the feet.
932. ὁρᾷς : the Informer's appeal is to the witness, whom he calls upon to give evidence of these doings.
935. οἱμοὶ μάλ' αἰθῆς : borrowed from Soph. *Elect.*, 1416.
Σδς, κ.τ.λ. : addressed either to the Just Man himself or to his slave (see line 823).
942. καὶ ταῦτα : "them too I will this very moment peg to this fellow's forehead as to a wild olive-tree." The Scholiast's explanation is—δτι ἐπὶ τῶν κοτίνων καὶ ἄλλων δένδρων πανταχοῦ ἐν τοῖς ἱεροῖς προσπατταλεύουσι τὰ ἀναθήματα.
945. σύβινον ... καὶ σύκινον : observe the alliteration. καὶ σύκινον is generally explained here as meaning "even a weak (partner)," because the wood of the fig-tree was regarded as soft and of little use. Cp. Theocr. I., 45—
σφίγγει, ἀμαλλοδέται, τὰ δράγματα, μὴ παριὼν τις
εἴπῃ· Σύκινος ἄνδρες, ἀπόλετο χοῦτος ὁ μισθός,
where σύκινος means *asthenēs*, and Hor. *Sat.* I., 8, 1, "Olim truncus eram ficulnus, inutile lignum." But it has been stated by the Informer in the previous line that he is much weaker

than his opponents. Thus, a *weak* partner would be of no use to him, as he would need a very strong partner to cope with them successfully. It is far more forcible to regard *σύκινον* as a pun on *συκοφάντης*, as they contain the common element *σῦκον*, a fig. "If I get for fellow-worker even one of my own feather," i.e., another informer.

Bergk thinks there is a reference to the proverb *συκίνη ἐπικουρία*, "a poor help," and that this is contrasted with *τοῦτον τὸν ἰσχυρὸν θεόν* of the next line. Liddell and Scott take *σύκινος* in this passage to mean *false, treacherous*.

950. For the *Βουλή* and the *Ἐκκλησία* consult Smith's Dict. of Antiq.

951. *πανοπλίαν*: the old cloak and the shoes.

952. *βαλανεῖον*: the poor went thither to get warm (see line 535, supra), and the Just Man who had been "King of the Beggars" there in his poor days, now hands over that office to the Informer.

959—1096. The Chorus, after the departure of the actors, sang an interlude after line 958. Next an affected old woman enters, who wishes to be thought young and handsome. She had a young lover who loved her when he was poor, but since *Ploutos* has changed everything he scorns her. The young man enters and continues to mock her, in which he is joined by *Chremulos*, although *Chremulos* pretends sympathy.

959. *ἄρ', ὦ φίλοι*: the usual mode of asking the way to a house. Cp. Soph., *Oed. Rex*, 934—

*ἄρ' ἂν παρ' ὁμῶν, ὦ ξένοι, μάθοιμ' ὅπου
τὰ τοῦ τυράννου δώματ' ἔστιν Οἰδίπου;*

960. *νέου*: referring to his newly-recovered sight.

962. *ἀλλ' ἴσθ'*: for this predicative use of the participle, cp. *Ranae*, l. 436, *ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφίγμενος*.

963. *ὦ μαιρακίσκη*: "my pretty maid." The old woman is thus addressed ironically. The word is a dimin. of *μεῖραξ*. *ὥρικῶς* = *νεωτερικῶς*, "as becomes your youthful bloom." The old woman gives herself youthful airs and talks in a mincing way.

965. *Chremulos* enters saying there is no need for her to call, as he has himself come out, and would know her business.

970. *συκοφάντρια*: probably coined by Aristophanes, like *σοφίστρια* by Plato. Other examples are *ποιήτρια*, *μαθήτρια*, *πολεμιστρια*. His last visitor was a *συκοφάντης*, and he suspects that this is another of the same genus.

972. See note on line 277 for a full explanation of the *dikasts* getting their *γράμματα* to determine the order in which they were to sit for the day, and judge (*δικάζειν*). But instead of saying *δῖκαζες* *Chremulos* *παρὰ προσδοκίαν* says *ἐπίτες*. The order of drinking was settled by lot (probably by drawing letters, as in

the case of the dikasts). Cp. Hor. *Od.*, I., 4, 18, *Nec regna vini sortiere talis*, and II., 7, 26, *Quem Venus arbitrum dicet bibendæ*. Translate—"But did you drink without its having fallen to your lot by letter to do so?" i.e., "Have you been drinking out of your turn (or unfairly)?" He implies that she is a tippler, and thus lost her money.

973. ἐγὼ δὲ, κ.τ.λ. : "but I am wretched, and suffering from an itching desire."
979. "And I performed every service for him in return." Holden's reading, ἐγὼ δ' ἐκείνῳ γ' αὖ τὰ πάνθ' ὑπηρέτουν, gives the same meaning and is more elegant.
982. ἀν' ἤτησ' : "he would have asked," and hence "he would (i.e., was accustomed to) ask."
987. This is ironical. "It is quite clear that he must have been shy with you when his demands were so modest."
989. μισήτας : there is a *double-entendre* in this word. It sometimes means *lust*, which Liddell and Scott wrongly give as its meaning here, and sometimes it means *greed*, which is clearly the meaning in this passage. The joke is maintained if we translate "He used to say that he asked me for these things, not from *lust* for gain, but because of his affection for me."
991. μὲνῆτο : 3rd per. sing. opt. of μέμνημαι, which is the perf. mid. of μνησκα.
992. ἐκνομιώτατα : "most inordinately," the superlative of the adv. used by herself (line 981).
996. τὰπλ... ἐποντα : "(the other fruits) that are upon this tray." The repetition of ἐπλ is redundant.
997. ὑπειπούσης : "and having added that I would come in the evening." Dobree and Blaydes take ὑπειπούσης to mean *Quum praedixissem*, a meaning in which the word is often found.
999. "He sent me back this milk-cake along with my present, on condition that I should never again go thither." The ἄμης was probably richer and better than the πλακοῦς sent by her, and was intended to show that the young man had now become rich, and had no further need of the old woman.
1002. πάλας ποτ' ἦσαν ἄλκιμοι Μιλήσιοι : for the former prosperity of the Milesians, see Herod., V., 28, where Milētos is called "the ornament of Ionia." This line is attributed to Anakreon, who used it even if he did not originate it. The Scholiast says it was the reply given by the oracle when the Karians inquired whether they should ask the alliance of the Milesians in war. Hence it passed into a proverb to denote the loss of former greatness. The young man meant that just as the Milesians were *once* great, so the old woman was *once* young and handsome.

1003. "It is clear that he was not a bad sort of fellow. Afterwards growing rich, he is no longer satisfied with lentil soup; though before, on account of his poverty, he used to eat up everything." There is something very unsatisfactory about *ἔπειτα* in line 1004. Holden takes it to mean "And so, therefore, since things are thus, or since he is of this character"; but *ἔπειτα* can hardly bear this meaning. Perhaps *ἔπειτα* looks back to the past time implied in *ἦν*; or it may be that line 1005 should precede line 1004. Dobree and Meineke conjecture *ἐπεὶ ἀπλουτῶν*, Bergk *ἐπίμεστα πλουτῶν*.
1006. τὰ θεά: Démêtêr and Persephonê.
1008. ἐπ' ἐκφοράν: "for your burial" or "to carry away your goods."
1011. "He used to call me endearingly his little duck and his little bird." This line stands *νητάριον ἂν καὶ βάτιον ὑπεκορίζετο* in the Ravenna MS., which is the best and oldest MS. of Aristophanes. The Scholiast read *νητάριον καὶ βάτιον*, which he says were kinds of plants; and adds that she wishes to say the young man spoke of her as of choice flowers. But *βάτιον* would then be a diminutive of *βάτος*, a prickly bramble, and *νητάριον* is not found elsewhere. Then, again, these two words were explained to be diminutives of proper names, Nitáros and Batós, effeminate men. Others explain *βάτιον* as a diminutive of *βάτος*, a kind of fish, perhaps the ray. All this is very unlikely. But, if *βάτιον* is the correct reading, it may possibly be explained as *baris*, "a bird that frequents bushes" (Lat. *rubicola*), from *batros*, a bramble-bush. Cp. Plautus, *Asin.* 3, 3, 103, "Dic igitur me anaticulam, columbulam, catellum, *Hirundinem, monedulam, putillum, passerillum.*" However, this passage from Plautus seems to me to confirm the brilliant emendation of Bentley, *νηττάριον ἂν καὶ φάττιον ὑπεκορίζετο*, "she used to call me endearingly her little duck and her little dove." Bentley's reading would, however, leave a tribrach followed by an anapest, and although there are other examples of this, yet it is contrary to the metrical canons. To remedy this defect, Porson read *νηττάριον ὑπεκορίζετ' ἂν καὶ φάττιον*. Meineke and Holden read *φάβιον* for *φάττιον*. *φάβιον* is a diminutive of *φάψ*, a wild pigeon, stock-dove.
1012. ἦτηρ' ἂν: see note on line 982.
1013. μυστηρίους δὲ τοῖς μεγάλοις: see note on line 845. This might be on the fourth day of their celebration, when the women, with mystic cases in their hands, followed in procession the basket of pomegranates and poppy-seeds, as it was carried on a waggon drawn by oxen; or, perhaps more probably, on the seventh day, when the initiated returned from Eleusis to Athens amid jests and raillery. The term *μέγαρα* was applied to these mysteries, because there were also the *μικρὰ μυστήρια*,

which were held at Agrai, on the Ilissos, and were only a purification (*προκαθαρσις*) for the real mysteries.

The common reading in this line is *δχοιμένην* instead of *νῆ Δαί*. "And because some one looked at me at the Great Mysteries when I was on the waggon, I was worried for this the whole of the day. So very jealous was the young man."

1017. "O yes, no doubt," says Chremulos; "but the real reason apparently is because he preferred to eat up all your substance, without the aid of an intruder."
1020. *ῥῖον*: impersonal. "He used to tell me that there was a sweet fragrance from my skin."
1021. "Naturally, by Zeus, if you were pouring out Thasian wine for him." *ἐπέχεις* = *ἐπέχεες*, imperf. of *ἐγχεω*, to pour wine into a vessel.
1025. "So, then, my good friend, herein the god is not acting aright, although he gives out that he helps those who are wronged at any time."
1033. *οὐκ ἐρί ζῆν οἷται*: This contains the same joke at the old woman's expense as that in line 1008.
1036. "I am so wasted with grief," she says, "that you might pull me through a ring." "Yes," says Chremulos, "provided it were not a finger-ring (*δακτύλιος*), but the ring round a sieve." *διὰ δακτυλίου ἐλκυσθῆναι* was a proverb used of those who through grief or disease had become thin.
1040. "He *seems* to be going to a revel." "That's clear." Observe the difference between *εἶκε* and *φαίνεται*, which is clearly brought out in this line.
1042. *τί φησιν*: "It is you he means," says Chremulos to the old woman. The usual reading in this line is *τί φησιν*. It is a better reading, and is given to the woman, who, as soon as she hears *ἀσπάζομαι*, a rather intimate form of greeting, interrupts the speaker by a request addressed to the others present to note, as a proof of her story, the familiar terms which existed between herself and the young man. But his next words show the real state of affairs.
1044. *ὑβρεος*: The genitive termination for nouns of this class in Attic was *-εως* and in Ionic *-εος*.
1046. *ποίου χρόνου*: for *ποίου πολλοῦ χρόνου*; i.e., "Long since! How so? Why, he was with me yesterday."
1048. *ἄγρευρον βλέπει*: cp. Hor., *Sat. I.*, 3, 26, "Cur in amicorum vitibus tam cernis acutum?"
1050. *πρεσβυτικοί*: comically put for *πалаίτεροι*, because the woman is old. Cp. Aesch., *Eum.*, 691 (Paley),
ἀλλ' ἐν τε τοῖς νέοις καὶ παλαιτέροις
θεοῖς ἔτιμος εἰσὶ.

1051. *τῶν ῥυτίδων θύας* : cp. *τῆς ἀθάρας πολλήν*, line 694, *supra*.
1053. "For if only a single spark catches her, it will consume her like an old wool-bound harvest-wreath." The *εἰρσιώγη* was an olive *harvest-wreath*, wound round with *wool* (*ἐρίφω*), and used to be carried about by singing-boys at the two festivals of Πυανέσια and Θαργήλια. With the reading *βδλη* (for *λδβη*) translate "should light upon her."
1055. *διὰ χρόνον* : "after (this long) interval."
1057. *πόσους, κ.τ.λ.* : the same kind of game as that already mentioned in line 816, except that in the present case it is required not merely to guess whether the number is odd or even, but to guess the precise number. As the woman is angry at this proposal, Chremulos banteringly takes it up and says, "Nay, I too will make a guess," and commits himself to her having three or four. "Pay up," says the young man, "for she has only a single grinder." Thereupon she objects to being made a *wash-tub* (*πλυνός*) in the presence of so many.
1071. "But, young man, I will not permit (*ἕϊ*, I do not allow) you to hate this damsel."
1076. *τὸ τί* ; "Wherefore?" It is the same as *τί* ; or *τιῆ* ; The Scholiast says "*Οἱ χαλεπαίνοντες οὕτως ἔλεγον, τὸ τί* ;"
1077. "I respect your years. That is why I make her over to *you*, though I would never entrust her to another. So now take the damsel and go your way, and joy attend you."
1089. *ὡς ἔχω* : Meineke and Holden read *ὡς ἔχω* = "just as I am."
1090. "I also want to say a word to the god." This is because she wants to follow the youth. "Then, I won't go in," says he. "Courage, don't fear; for she won't offer violence," says Chremulos. Then both enter the house to see Ploutos, and Chremulos, being left alone on the stage, says, "O sovereign Zeus, how vigorously the old woman sticks to the youth, as if she were a limpet."
1096. The choral ode that followed this line is missing.
- 1097—1170. There is a knock at the door; Kariôn answers it, but cannot see anybody, because Hermês, true to his thievish ways, hides after knocking, and then appears when Kariôn is going in again; and on being questioned denies having knocked. He gives a humorous list of people and things that are to be brought out and mixed in a dish and flung into the pit, because Zeus is angry at men's neglect of the gods, who have received no presents since men became rich through the agency of Ploutos. He bemoans his own losses, but finds Kariôn very unsympathetic, and finally makes terms for himself, and begins with very menial employment.
1098. *οὐδείς τοῖκεν* : i.e., *ὡς τοῖκεν*. "Nobody at all, apparently."

1099. ἄλλως: "in vain," "for nothing," "without cause."

κλαυσίᾳ: a desiderative form of the verb κλαίω, "to weep." Verbs in -σεῖω, and several in -άω and -ιδάω, have a desiderative meaning, e.g., *ἔρασσεω*, I desire to do; *φονάω*, I want to murder; *μαθητιδάω*, I long to be a pupil. Some of those in -ιδάω indicate bodily weakness or illness, as *ὀφθαλμιδάω*, I suffer in the eyes; *ἄρχιδάω*, I am of a sickly pallor. I think it likely that this idea of illness is involved in the present passage. "The door suffers from an attack of whining (κλαυσίᾳ), and makes a noise without cause (φθεγγόμενον ἄλλως)." This is also Green's view, and seems preferable to "wants to weep, or to get itself beaten," i.e., "shall suffer for it," as Meineke, Holden, and Liddell and Scott interpret. In this latter sense *κλαύσεται* is the word that was commonly used.

σε τοι λέγω: "holloa! Kariôn, it is you I mean, stop!"

1102. "No, by Zeus, but I was just going (to knock). Then, before I had time (to knock) (lit., *anticipating me*), you opened the door."

1107. "Why, you villain, Zeus wishes to mix every one of you together in a heap in the same dish, and fling you into the pit."

1108. ταυτόν: also written ταυτὸν, is crasis for τὸ αὐτόν.

τρύβλιον: this word is diminutive only in form.

- 1109.. βάραθρον: see note on line 431.

1110. ἡ γλῶττα, κ.τ.λ.: "the tongue belongs to the herald of these things." The tongues of victims were consecrated to Hermès, as the *Interpreter* of the gods; and Athenaeus informs us that libations used to be poured over the tongues. Kariôn recognises whom he is speaking to, and virtually says, "Oh! you are the person to whom the tongues of victims are given; you are Hermès." For γίγνεται, a common reading is τέμνεται, which is ambiguous. It may either mean "The tongue of victims is cut (and set apart) for the bearer of this news," or "The tongue of one who bears such news as this is generally cut out," i.e., the news is bad and you deserve to lose your tongue for it.

1114. Since the restoration of Ploutos to sight, nobody any longer offers up to the gods frankincense, bay, barley-cake, victim, or any one single thing of any kind.

1118. "It is not so much the other gods that I am concerned about, but I myself am undone and utterly destroyed." KAR. "Oh, you are quite right (in looking after yourself)."

1120. κατηγλίσιν: these huckster-women offered their wine-cakes, honey, and dried figs as bribes to Hermès, that he might enable them to cheat their customers.

1123. ἀναβάνην: "with my legs up." This is the best meaning here, and is confirmed by the Scholiast, "ἔνω ἔχω τοὺς πόδας κοιμώμενος," and he adds that slaves slept in this position lest their feet should become swollen by their continual running in the daytime.
1124. "Doesn't it serve you right for allowing the huckster-women to be punished sometimes although you were so well treated by them?" They were prosecuted for adulterating the wine they sold, and Hermês did not save them.
1126. τετράδι: the fourth day of the month was sacred to Mercury, and his name still occurs in the French and Italian for Wednesday—Fr. *mercredi*, It. *mercoledì*.
 πεπεμμένον: from πέτω (πέπω or πέσω), not from πέμπω, as Meineke thinks. Cp. line 1142, infra. The cake was baked, and offered to Hermês on the day sacred to him.
1127. "When Hercules lost Hylas in the Argonautic expedition, and cried aloud for him 'ut littus Hyla omne sonaret' (Verg., *Ecl.*, IV., 44), a voice was heard from the sky saying, ποθεῖς τὸν οὐ παρόντα καὶ μάτην καλεῖς,"—Bergk. The verse is very probably taken from a tragedy.
1129. ἀσκαλία: this is a pun on the κωλῆς of the previous line. κωλῆ, a contr. of κωλέα, is the *ham of a swine*; and ἀσκαλιάειν is to *dance on a wine-skin*, as they did at the Ἀσκάλια. The Ἀσκάλια took place on the second day of the Rural or Lesser Dionusia (Διονύσια κατ' ἀγροῦς, or μικρά), when the Athenians used to dance with one foot on greased goat-skins full of wine. Goats were sacrificed to Dionusos because of their destructiveness to the vine. Their skins were used to hold wine, and whoever could dance longest on the greased wine-skin got the skin and its contents as his prize.
 This dance was a source of great merriment, and is connected with the rise of comedy at Athens. Cp. Verg., *Geor.*, II., l. 380: "Atque inter pocula laeti
 Mollibus in pratis unctos saluere per utres."
 The joke in the text is next to impossible to render into English. "Ah me, for the ham of the swine that I used to devour." KAR. "You may dance on *this wine* here, out under the open sky."
1131. σπλάγχν': this refers to the entrails of Hermês himself as well as to those of the victims, whereas in the previous line it refers to those of the victims alone.
1132. "Ah me, for the cup mixed half and half!" This mixture is stronger than was customary among the Greeks. The usual proportion of the mixture was three measures of water to two of wine.

1133. "Drink this up, and run away as fast as you can." Kariôn treats Hermès throughout with good humour, and here offers him a cup of wine.

1137. κρέας νεανικόν: "a fine large piece of meat." Cp. Eurip., *Hipp.*, 1204, φόβος νεανικός, a great fear.

1138. ἐκφορά: this is a fem. noun. "But there is no carrying out (allowed)." The form ἐκφορά which is read here by some editors is neut. pl. of ἐκφορος. The Scholiast says that this formula was used in some sacrifices, and quotes Theopompus, εἰσω δραμῶν αἵτησον· ἀλλ' οὐκ ἐκφορά. In the present passage the word has no reference to burial, as in line 1008, though even there the word may refer to the carrying away of goods.

1140. "Whenever you purloined anything, I always caused you to escape detection." "Oh yes, on condition that you yourself should get a share of the spoil; for a cake well baked would fall to you." "Yes, and you would eat it." "Well, why shouldn't I? You got none of the blows, if I were caught stealing."

1145. Φυλήν: "Don't rake up old scores, even if you have captured Phulê." As the first edition of this play came out in 408 B.C., and Phulê was not taken till 403 B.C., this line clearly belongs to the second *Ploutos* of 388 B.C.

Thrasuboulos was among the exiles who had to quit Athens under the régime of the Thirty Tyrants. He fled to Thebes, and with the aid of the Thebans seized Phulê, which was a fortress on the confines of Attica and Boiôtia. Thence he marched to Athens, overthrew the Ten who had succeeded to the Thirty, and re-established the democracy in 403 B.C. Thereupon an amnesty was proclaimed, of which Xenophôn (*Hellén.*, II., 4, 43) says, ὁμόσαντες ὄρκους ἢ μὴν μὴ μνησικακήσειν, ἔτι καὶ νῦν ὁμοῦ τε πολιτεύονται, καὶ τοῖς ὄρκοις ἐμμένει ὁ δῆμος. Converting the metaphor into a simile, we get "As the Democrats did not take revenge when they conquered the Tyrants, so you should not now wreak your vengeance on me for my former ill-treatment of you, because you are now rich and can punish me."

1151. This line is probably taken from some tragedy, perhaps one dealing with Teukros' departure for Salamis (in Cyprus), when banished by his father. Sophoklès and Iôn wrote dramas called *Teukros*. The sentiment is common, and suits the practical views of Hermès. Cp. Eurip., *Phaeth. Fr.* 774, ὡς πανταχοῦ γε πατρὶς ἢ βόσκουσα γῆ. Ibid. *Frag.*, ἀπανα δὲ χθὼν ἀνδρὶ γενναίῳ πατρὶς. Menand., *Sent. Mon.*, l. 716, τῷ γὰρ καλῶς πρᾶσσοντι πάντα γῆ πατρὶς. Ovid, *Fasti*, I., l. 493, "Omne

solum forti patria est." Publius Syrus, 623 Z, "Patria erit vestra ubicumque vixeritis bene." Cic., *Tusc. Quaest.*, V., 37, "Teucri vox . . . Patria est ubicumque est bene."

1153. **στροφαίων**: "as god of turning," of the hinge (**στροφίγξ**). On the principle of "set a thief to catch a thief," statues of **Hermès** were set up at the doors of houses **ἐπὶ ἀποτροπῇ τῶν ἄλλων κλεπτῶν**, as the Scholiast says. **Kariôn** pretends to misunderstand him, and replies that they don't now want any of his "tricky turns (**στροφῶν**)."
1155. **Hermès** next desires employment as the god of Traffic, but they are rich and don't need him to preside over petty traffic. Then he applies as the god of Guile, but they are honest folk; as the god of Guidance, but **Ploutos** can now see; and finally as the god of Games, in which capacity he takes service in the family of **Chremulos**. The Scholiast says, "**λέγεται δὲ ὁ Ἑρμῆς στροφαῖος, ἐμπολαῖος, κερδῶς, δόλιος, ἡγεμόνιος, ἐναγώνιος, διακονος**. Of these **ἡγεμόνιος** is general, and he was called **ἐνδόσιος**, as guide of the living, and either **πομπαῖος** or **χθόνιος**, as guide of the dead.
1167. **γράφουσιν**: see note on line 277, supra. There was, as is evident from this passage, some fraudulent way by which a juror could enter his name on more jury-panels than one, though how this could be done is quite uncertain. There were in all ten panels, and therefore only ten letters, at the outside. The object of course would be that, if one panel had no case to try, the fraudulent juror, having several other strings to his bow, might be sure of getting his three obols in another panel. In the same way **Hermès**, having many strings to his bow, is always sure of employment in some capacity.
1168. **ἐπὶ τούτοις**: "on these conditions." But no conditions have been specified; hence it is probable that some lines have dropped out before this line, and that they referred to his rejection as **ἐναγώνιος**, and his employment as **διακονικός**. According to the present text he is employed as **ἐναγώνιος**, but is first set to qualify for it by performing menial service.
1170. **Exeunt Hermès and Kariôn**. Enter the Priest and **Chremulos**. The Priest of **Zeus** the Saver is starving. Nobody thinks of sacrifice now. **Zeus** is nowhere honoured since men have grown rich, and his priest's gains are gone. So the Priest bids good-bye to **Zeus** the Saver, and enters the service of **Ploutos**; and all prepare a procession to **Athênê's** temple to enthronè **Ploutos** as the true **Zeus**.
A choral ode is missing at the end of line 1170.
1172. **κακῶς**: understand **ἔχω**. "What is the matter, my excellent friend?" "How can I be otherwise than in a wretched

plight?" But this answer is hardly satisfactory, and Holden puts a comma after *κακῶς*, which he thus connects with *ἀπὸλαλ'*, changing the intervening line to *ἀφ' οὗπερ οὗτος ὁ θεὸς ἤρπασε βλέπειν*, and regarding it as parenthetical.

1177. *οὐδεὶς ἀξίω*: Nobody thinks it worth his while to sacrifice when he is rich, because there are no dangers from which Zeus could save him.

1181. *δίκην ἀποφυγών*: "having been acquitted in a law suit." *δίκην δάκειν* is "to be the prosecutor in a trial"; *δίκην φεύγειν*, to try to escape, i.e., "to be the defendant in a trial"; *δίκην δίδου* = (1) *dare poenas*, to suffer punishment; (2) and more usually, *sumere poenas*, to inflict punishment.

καλλιερέο: "And another in sacrificing would obtain favourable omens, and, as I was the priest, he would bid me to the feast."

1186. *μοι δοκῶ*: note the personal construction.

χαίρειν ἕστας: "having bidden good-bye to," having renounced.

1189. *Ζεὺς*: Ploutos is meant. He is the real Saver.

1191. *ἱδρυσάμεθ'*: "we will straightway enthrone Ploutos, only wait a little."

1193. *ὀπισθόδομον*: "The back-chamber" was the name given to the Athenian Treasury, because it was situated at the back of the temple of Athênê, on the citadel.

The allusion is to the fact that by lengthened war and political changes at Athens, the Treasury had become quite exhausted. But on the banishment of the Thirty and the restoration of the democracy, Athens again began to grow strong, and Aristophanes here predicts that wealth will soon return to the Treasury, *οὗπερ πρότερον ἦν ἱδρύμενος*.

τῆς θεοῦ: Pallas Athênê.

1194. Lighted torches are brought out, and the priest leads the way for the god. The old woman bears a hand in the ceremony.

1199. *ποικίλα*: understand *ἱμάτια*. The Scholiast tells us that they dressed in purple and in various gay colours for the procession. The old woman had come already decked out in this way. "And you came of your own accord dressed in gay attire."

1204. Chremulos concludes with a pun which we cannot translate literally into English. *γαῦς* in line 1206 means the curds, scum, &c., as of boiled milk, and was a rustic luxury, and in

the next line has its usual meaning, "an old woman." Similarly in English we have "goody," which means "good-wife," "good-woman," also used for "the bonbons given to children." Some idea of the pun is given if we translate, "Why, look you, these pipkins are doing quite the reverse of all others. For in the case of the other pipkins the goodies are on the very top, but these pipkins are on the very top of the goody."

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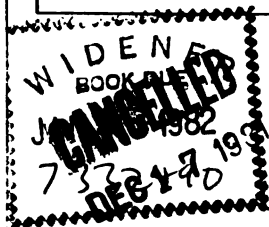
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